GAZETTEER OF INDIA : BIHAR

IMAGE OF PATNA

BIHAR DISTRICT GAZETTEERS

IMAGE OF PATNA

(*A Supplement to Patna District Gazetteer*, 1970)

By
N. KUMAR
Barrister-at-Law
State Editor, Bihar District Gazetteers

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Patna, the 7th April, 1972.

FOREWORD

Bihar can justly be proud of her urban centres which flourished in the course of her glorious history, at Patliputra, Rajgir, Vaishali and Champa. Of these, the premier city of Patliputra, which passed through several vicissitudes, has wrapped within itself the layers of a multiple culture.

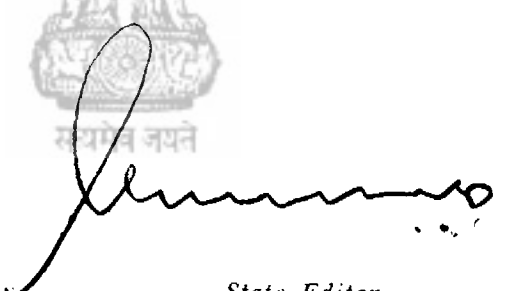
In the 'Image of Patna', the author has admirably brought out the significant features of this great city, which has also constituted an important tourist attraction throughout the ages. The thumbnail sketches of the important personalities who have left their imprints on the art, architecture, music, literature and the socio-political development of Patna have made the book quite interesting.

I have, no doubt, it will be well received by the reading public.

(Dev Kanta Borooah)

EDITOR'S NOTE

This is a supplement to the *Patna District Gazetteer*, 1970. In this volume we have attempted to present a cultural image of Patna through the ages. The paucity of materials on the various topics included in this volume has been one of our difficulties and, therefore, we have no pretension to claim perfection in the treatment of the subject. As new materials would come to light, they would be incorporated in the subsequent editions. The subjects like architecture, sculpture, paintings, musicology, etc., are not studied in details in our educational institutions in Bihar. Thus we trust that the basic materials provided in this book may stimulate interest in the subjects concerned and also provide general nucleus for further research on them in the universities.



State Editor

PATNA

16 *September*, 1971

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INTRODUCTION

PATNA THROUGH THE AGES

Patna (Pataliputra) is one of the most ancient cities of the world and its known history goes back c. 600 B.C. Ajatsatru, with a view to contain the growing might of the Lichchhivis of Vaishali constructed a fort here around which grew the city which later became the capital of Magadha. The Nandas ruled here and their mighty army deterred Alexander and his legions from venturing eastward in the Gangetic plain. Pataliputra remained the seat of Government during the regimes of the Mauryas and the Guptas. It was then not only the capital of Magadha, but, in fact, of the whole of India as its writ ran far and wide. It received Greek ambassador, Megasthenes at the court of Chandragupta Maurya. Kautilya, statesman and founder of political economy, compiled his treatise, *Arthashastra*, about c. 300 B.C. at Patna. Arya Bhat (5th century A.D.) propounded here his scientific theories in the fields of astronomy and algebra. The cultural conquest of the contemporary world by Ashoka through the tenets of Buddhism is of universal significance. The fostering of arts and science under Samudragupta along side his conquest is no less remarkable. Indeed his regime is regarded as the golden period of Indian History.

In those days Pataliputra was not only a seat of authority, but also a centre of culture, learning and fine arts. Most of the houses in the city were wooden structures, tastefully done and furnished for comfort. The rooms used to be decorated with flowers, paintings and statues. People sat on carpets spread on floors. Chairs were not in vogue, but small tables were in use to put toilet articles on them. Pataliputra was a city of flowers. Gardens invariably formed part of households. The extensive river fronts and public parks added to the beauty of the city. The citizens in those times were well

dressed. The men used two garments—*Uttariya* to cover the upper part of their body and *Dhoti* for their lower part. The women folk wore *Chira*. Both men and women wore bright colourful attire, upper cloth usually being of coloured silk and of fine texture. A correct dress used to be the hall-mark of one's upbringing. Rubbing of fragrant ointments on body and application of collyrium to eyes were common. Both men and women used to redden their lips with dyes in wax to make the paint lasting.

Physical culture was very popular. The citizens had a shapely body and robust health. They massaged their body and did other physical exercises. The city had numerous physical training centres for the youths, who manned the armies of the Mauryas and the Guptas.

The staple food of the people of Pataliputra consisted of rice, wheat, barley and gram. Milk and its product formed an important part of their menu. Meat was also consumed.

Shikar was a popular pastime and drinking was common, though it did not degenerate into vice. Dicing was also popular. *Vasantotsava* (Spring festival) was celebrated with pomp and gaiety. People cultivated music and fine arts. Every educated person was supposed to know something of music and dancing. The Emperor Samudragupta was himself a musician of renown. There were schools to impart education in music and dancing. Dramatic performances were popular in the city. *Kanduk Krida* (playing of ball) was a favourite game of women. There was no *Purdah*. Women were given training in music, dancing and painting and such other fine arts. Worshipping in temples and bathing in the Ganga was a part of their daily life.

The art traditions of Patna go back into the hoary past. The architecture of Pataliputra was mostly wooden during the period c. 500 B.C. to c. 320 B.C. The pillars and

fortifications of the ancient city were all of wood and the workmanship was extremely fine. The absolute perfection of such works and those who executed them would find little indeed to learn in the field of their own art, if they could return to earth today. There was a change in the pattern of architecture during the Mauryan period (c. 322 B.C. to c. 185 B.C.) when magnificent monuments executed in stone appeared in this city. The monolithic Ashokan columns prove that craftsmen in those days had a thorough mastery in working in stone. Its columns are made of Chunar stones of pleasing colour and the shining colour richly enhances their beauty.

The contemporary sculpture attained high mark of perfection. A rare piece is the Didarganj Yakshi, a life-size standing female figure with a *Chauri* (fly whisk) in her right hand, in the Patna Museum. The impressive figure of a "Yaksha", now in the Indian Museum at Calcutta is another masterpiece. It is monumental and massive, though severely mutilated. Beautiful forms were produced in the Gupta and late Gupta periods, even in the modest medium of clay, in shape of toys, seals and pots which have been recovered from the numerous sites near Kumhrar.

Mediaeval Times

Patna went into oblivion for about 1,000 years since the mid-7th century A.D. It ceased to be an imperial city when the centre of political activities had shifted to Kannauj. However, it recovered some of its past glories when in 1641 A.D. Sher Shah constructed a fort on the bank of the Ganga in Patna City. From here Akbar conducted his battles against the rebel Afghan rulers of North Bihar, who had their capital at Hajipur. Azim-us-San, grandson of Aurangzeb, founded his capital at Azimabad (Patna City) towards the end of the 17th century and it brought to this city all the splendour and magnificence traditionally associated with the Moghul Court. During the Muslim

regime, Phulwarisharif was a centre of Islamic studies and culture and drew scholars from distant lands. Azimabad encouraged poetry, music and other fine arts and gave shelter to painters who on migration from Murshidabad settled down in Patna and started what is known as the Patna School of Painting. It also gave great encouragement to the cultivation of Persian and Urdu literature and growing of fine gardens and roses.

While making a survey of the contemporary arts of Patna in the early 19th century, Francis Buchanan says that music in respect to quantity was on a very thriving footing*. It appears that it was exclusively practised by professional classes and mostly by dancing girls in the city. Rich people extended generous patronage to them and often made endowments of landed properties in favour of superior female artists. There was also a class of dancing boys, called *Bhakliyas*, who usually came from Banaras to celebrate the *Holi* festival. The *Kathaks* sang the Geetgovind of Jaideva, centring on the love-lore of Radha and Krishna. The *Bhajaniyas* and *Kirtaniyas* also entertained people. The *Dafalis, Bakhos* and *Pamarias* were generally common in countryside.

The court at Azimabad was a centre of patronage for the classical style of singing, *e.g., Dhrupad, Kheyal, Tappa* and *Thumri*. The *Kathak* style of dancing was also in vogue. *Gajal, Dadra, Kaharwa, Chaiti* and *Kajli* were also favourites of the elite. The common people liked the performances of *Bhands, Natuas* and *Miriasins*. Among the folk tunes, *Jhumar, Barahmasa, Jethasari, Sohar* and *Sumangali* were popular.

Modern Times

Until 1912 when Patna became the capital of the newly created province of Bihar and Orissa, it was just a

*Francis Buchanan: *An Account of the Districts of Bihar and Patna in* 1811-12, published by B.O.R.S., pp. 612-13.

provincial town having out and out a feudal personality not only in its thought, but also in its exterior. During the British regime, in the 18th century, we see street-fighting in Patna between the army of the East India Company and Nawab Mir Kasim on account of the conflict between their respective interests. In 1857, the Indian Army posted at Danapur revolted against the British power. There was also some activity connected with the Wahabi movement. But by and large people did not take part in any of these events and, therefore, normal life of Patna continued undisturbed.

It stands to the credit of a British civilian, Tayler, Commissioner of Patna Division (1857), that he took initial steps to encourage the vernacular journalism*. He also imported foreign breeds of cattle and developed what is now known as the "Patna breed of cows". This brought about a radical change in the local species, both from the point of yield of milk as well as ploughing capacity of calves.

The British did not interfere at all in the social and cultural life of the people. We find feudal modes of recreation in Patna society in early part of the present century. Roving theatrical parties, such as Alfred, Corenthians and Kirloskar used to visit Patna in the pre-First World War era and staged dramatic plays in the tradition of Parsi theatre, based on devotional themes and ethical characters like Sati Anusuya, Surdas, Bhakta Prahlad, etc., and gave stage effects with appropriate scenes and scenery. With the advent of cinema at Patna by about 1930, such themes began to be shown on screen and thus roving theatres ceased to visit this city.

The old feudal links are disappearing though slowly and Patna holds promise for a new era.

*See, *Journalism in Bihar*, 1971, a supplement to the *Bihar State Gazetteer*.

CHAPTER I

THE RAJ BHAVAN

The foundation stone of the Raj Bhavan at Patna was laid on the 1st December, 1913 by H. E. Charles Baron, Hardinge of Penshurst, Viceroy and Governor-General of India. It was designed by I. F. Munnings. Though the plan was executed more than half a century ago, the design is admirably suited even for present day needs. The large sitting room on the first floor as well as the banquet hall is majestic in their furnishings and fittings. Many State functions have been held there. The offices are all on the ground floor including the Governor's own Office Chamber. Facing this on the opposite side of the corridor, which runs along the length of the building, are the offices of the Governor's Secretary, the Military Secretary and the A. D. C's. There is a large Conference room where meetings and conferences are held. On the second floor are the private apartments meant for use by the Governor and his family members. The Guest rooms too are situated on the second floor, meant for use by high dignitaries. The second storey is by all standards compact and self-contained. It includes among other things sitting rooms, dining room, visitors' waiting room and other small anterooms here and there to cater to the requirements. The large stately doors and windows, the glossy marble flooring, the large winding staircase all speak of a resplendent lavishness appropriate for a place like the Raj Bhavan. A large Durbar Hall is on the ground floor where State functions were normally held in the past. On one side facing this Hall is a small raised dais meant to be used as the occasion arises. Many famous artists have given their performances here in presence of a select, distinguished gathering.

The large sprawling grounds encircling the Raj Bhavan cover an area of about hundred and ten acres of land. The flower gardens, including the lawns, are carefully laid out on a twentyfive-acre plot. The lawns look like a thick green carpet and when the flowers are in bloom, specially in winter, the whole place appears picturesque. A beautiful Rosary occupies a section of the garden. It is known as the "Zakir Kiary", so called because it had been given shape under the direction of the late Dr. Zakir Hussain, a former Governor of Bihar (1957—62)*. This has some of the choicest rose plants. When the roses are in bloom they are indeed a feast for the eyes. The Raj Bhavan can also boast of a good vegetable garden, laid on a two-acre plot, which supplies it with fresh seasonal vegetables throughout the year. There is also an orchard which has some special varieties of fruit trees. The mangoes and citruses have all been selected with care, for the planting has been done over the years and it was only when a variety had some special feature about it that efforts were made to collect it and bring it to the Raj Bhavan gardens. The orchard covers about twelve acres of land. A little over ten acres of land are under cultivation, growing seasonal crops. The Raj Bhavan compound has some very valuable timber in teak and *sisum*. All around and treading in and out there lie convenient pedestrian tracks which enable one to inspect the gardens. The fruit orchards and flower and vegetable gardens are well terraced out.

During the British regime the Governor was the pivot round whom the whole administration revolved. All orders and decrees came to him for approval before they could be enforced. In fact if he thought it necessary or the situation so demanded, he could promulgate ordinances

* Subsequently Vice-President (1962—67), and later President (1967—1969) of Indian Republic.

on his own authority. The Governors were seasoned administrators and were chosen to fill this post only after careful thought regarding various aspects of their career. However, this was not the only role they had to play. It is recorded that they paid as much attention to social functions and considered it to be necessary to keep in touch with all important personalities of the State. The Rajas and Nawabs in their turn vied with each other to attract their attention and be in their good books. There are numerous anecdotes which recall to one's mind the lavishness which was associated with the parties in those days. There are descriptions of *Shikar* parties resplendent with instances that speak of a gaiety and splendour that could have been possible only in that era. The scene has slowly changed in Independent India. The Governor is still the head of the State, but now he rules with the aid of his Council of Ministers, who are responsible to the majority party or coalition of parties in the Legislative Assembly. All laws, however, require his signature before they are entered in the statute book. But the administration is carried on mainly by the Ministers with the help of the permanent executive*. However, the Governor still performs a very important function in respect of granting amnesty to prisoners. Very often appeals made on behalf of prisoners are examined by him and in appropriate cases he grants pardon.

The Rajyapal is the main source of inspiration to social and cultural life of the State. He is President of the Bihar Branch of the Indian Red Cross Society. Much work has been done by the Red Cross in the past and still continues to be done under its aegis. Amongst its

* In case of a breakdown of constitutional machinery when there is President's rule as at present (September, 1969), the Governor administers the State on behalf of the President with the help of Advisers.

numerous activities it aids needy patients, specially in T. B. cases. During the famine and drought period in 1967, the Society aided the suffering people in the State by opening free relief centres where milk, medicines and clothes were distributed to them. He is also President of the Bihar Branch of the Indian Council for Child Welfare. At its various meetings the Council reviews the working of the different child welfare institutions affiliated to it within the State. Those with commendable work are given grants-in-aid to expand their activities. A handicapped Children's Home has been sponsored by the Council, the only one of its kind in the whole State which has helped bring a ray of hope into the lives of many little ones. The Rajyapal is President of the State Welfare Fund which deals with the relief and rehabilitation of ex-servicemen. A number of Projects for the benefit of ex-servicemen are being executed with care. He is also head of the Bihar Branch of the Sangeet Natak Academy. All noted organisations dealing with dance, drama and music are affiliated to it. It invites the well-known artists of the country to give their performances under its auspices. As Chancellor of all the Universities in the State the Governor looks into their administration and is the sole authority for deciding all controversial issues within the University which come up to him in appeal.

The protocol in the Raj Bhavan is normally strictly adhered to. Those seeking an interview with the Governor have first to send in a written request stating their purpose and nature of work. This is carefully scanned by the Governor's Secretary and an interview is granted only if it is thought fit to do so. Usually the Governor receives visitors in his office room. For less formal visitors, however, he may receive them in the sitting room on the second floor. Sometimes the ways of protocol have been known to be merciless. During the time of Lord Sinha (1920—22), the first Indian Governor of Bihar and Orissa,

his son-in-law had come to see him, but as no prior information had been received by the Governor's Secretary, who in those days used to be a British Officer, it was well nigh impossible to accommodate him. As it was simply out of question to brush aside the exigencies of protocol in a place like the Government House, the son-in-law left in disgust after a brief halt in the visitor's room. The protocol was such that people were helpless in the face of it. All invitations to the Governor are sent to him through the Secretary, who recommends them only after considering all aspects regarding the purpose of the invitation and the place from which it comes. Invitations coming from remote parts of the State are referred to the District Authorities for comment, if felt necessary. The Governor being the head of the State is to be impartial and fair in all his actions and therefore it has to be ensured at all times that he remains above all controversial politics within the State.

The two major functions in the Raj Bhavan during the post-independence period are the Republic day on the 26th of January and the Independence day on the 15th of August. All heads of departments and important dignitaries are invited to the 'At Home'. It is a large gathering which affords an opportunity to all those present to exchange greetings on these occasions. Apart from this the Rajyapal quite often gives formal dinner or lunch parties as the occasion may demand. Usually all high dignitaries visiting the State capital are invited to stay at the Raj Bhavan. Prior information regarding their visits are made available when the Rajyapal sends out a formal invitation to them. But it must be borne in mind that this is entirely at the discretion of the Rajyapal.

The swearing in ceremony of the Rajyapal is a simple but dignified function that takes place before a select gathering. All Ministers, High Court Judges, heads of

departments and important personalities of the State are invited to attend this function. Right at the appointed time the Rajyapal walks up to the dais in procession. In the procession to come first are the two bodyguards followed by the two Aide-de-camps. Immediately behind the Rajyapal is the Governor's Secretary followed by the Chief Justice and the High Court Judges. As the Governor climbs up to the dais he occupies the throne kept for him in the centre. The Chief Secretary then formally opens the function and requests the Chief Justice to start the ceremony. The oath of office is administered by the Chief Justice when the Rajyapal repeats it after him. On conclusion of this the Rajyapal signs the register and formally takes over charge as head of the State from then onwards. After this the Rajyapal usually says a few words to the assembled gathering. The function comes to an end with the playing of the National Anthem. The Governor then leaves in procession in the same order in which he had entered.

While the swearing in ceremony is held in an atmosphere of joyous expectancy the farewell function is as sad and poignant in comparison. Before he leaves the Governor formally bids farewell to all those assembled to see him off including members of the Council of Ministers, the Chief Justice, High Court Judges and high officials of the State as well as important personalities who had occasion to work with him during his tenure of office. The bugle sounds the last post as the Rajyapal finally says 'Good-bye'.

The Raj Bhavan establishment and staff are all at the disposal of the Rajyapal, but he has no personal commitment to them. The Governor's Secretariat is managed by the Governor's Secretary who is usually a senior civilian officer posted in consultation with the Governor. The Secretary is in charge of the working of the Raj Bhavan

and puts up all important matters before the Rajyapal as the occasion arises. He is assisted in his work by an Assistant Secretary and a permanent Secretariat staff. There are two Aide-de-camps to the Governor usually from the armed forces. The security force in the Government House is in charge of a Sergeant-Major.

The Raj Bhavan can boast of a fairly good library which has some old, yet valuable books. It has also a small dispensary in charge of an Assistant Surgeon who looks after the requirements of the Governor, his family and the staff. Besides, there is a small post office in charge of a Post Master to cater to the needs of the Governor's camp. The Raj Bhavan estate, therefore, is compact in every way in order to maintain the prestige and dignity that goes with the high office of the head of the State*.

*For the names of the Governors of Bihar, since the creation of the Province of Bihar and Orissa in 1912, *see* Appendix I at the end of this volume.

CHAPTER II

ARCHITECTURE AND SCULPTURE

Ancient Architecture

Pataliputra.—From about c. 500 B.C. to c. 320 B.C., architecture of Pataliputra was mostly wooden. Wood was the basic material of Mauryan architecture. The pillars and fortifications of the ancient city of Pataliputra were all of wood. The workmanship in wood was extremely good. The "absolute perfection of such work and those who executed them would find little indeed to learn in the field of their own art; if they could return to earth today"*. In the *Kanika* occurs an ancient example of the *Kastha Sabha,* while Greek accounts speak of cities made of wood. Panini refers to traders moving about from place to place with their stock of wooden pillars and stone slabs. Kautilya describes the construction of a fortified city of identical plan and an advanced terminology. The city of Mauryan India was Pataliputra which struck the Greeks with its beautiful planning and elaborate architecture. The Mauryan palace built by Chandragupta existed in all its splendour at the time of Megasthenes, who describes it as "a series of hypostyle halls containing pillars of wood each of which was clasped around with vines embossed in gold and silver thus excelling the magnificence of famous royal palaces of Susa and Ecbatana". There was a change in this pattern of architecture during the Mauryan period (c. 322 B.C. to c. 185 B.C.) when magnificent monuments executed in stone appeared in this city†. The classic type was Ashoka's palace. Fahien was so impressed with it that he states that

* *Archaeological Survey of India*, 1912-13, p. 76.

† Percy Brown: *Indian Architecture*, 1942, p. 3.

it was "made by spirits who piled up the stones, reared the walls and gates and executed the elegant carving and inlaid sculpture work in a way which no human hands of this world could accomplish". Shortly after this pilgrim's visit, having been in existence for over 600 years it seems to have been almost entirely destroyed by fire, so that the only material records of its designs and character have been obtained by excavation wherein the silt of Kumhrar, south of the present Patna City, its ashes had remained buried for over 1,500 years. The palace appears to have been an aggregation of structures enclosed within a high brick wall, the most important of which was an immense pillared hall in three storeys on a high stylobate and covering a square of 250 feet side. The columns which supported the roof were probably in rows of fifteen with 15 pillars in each row, set at distances 15 feet from each other, centre to centre, making a total of 225 pillars in all. The ceiling of one of the storeys may have been supported by colossal stone caryatid figures as traces of these have been discovered within the bays formed by the pillars. Only fragments remain of the stonework used in the palace, but the polish on most of them indicates that a good deal of this was used in its construction, and for a variety of purposes. It is fairly certain that all the pillars of the hypostyle hall were of stone as the numerous broken portions testify. One example has been discovered almost complete, highly polished cylindrical shaft tapering like a pine trunk some 20″ in diameter at its base and when entire about 20 feet in height without any signs of a base or capital*. On this was inscribed a mason's mark similar in many respects to a symbol used in the rock carving at Bihistun in Persia†. The wide inter columnia-

* This is placed as an exhibit in the premises of the Kumhrar Museum on Patna by-pass road.

† Percy Brown: *Indian Architecture*, 1942, p. 13.

tion of the pillars shows that they must have supported wooden beams and in fact much of the building appears to have consisted of wood and hence its vulnerability to fire*. The monolithic columns prove that the craftsman of those days had a thorough mastery of working in stone, and if the great cities of Mauryan times were built of wood, this must be attributed chiefly to the comparative scarceness of stone in the Gangetic plain and the abundance of timber**. Those columns are made of Chunars and stone of a pleasing colour and the shining polish richly enhances their beauty.

The finds of two large and sculpturesque *Yakshas* or *Chauri* (fly whisk) bearers† excavated at Didarganj, Patna suggests that the Mauryan craftsmen knew how to produce statues of heroic size. It was probably figures of this kind that supported the wooden roof of Ashoka's palace‡.

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* Percy Brown: *Indian Architecture*, 1942. Percy Brown says: "The arrangements of the Ashoka's palace at Pataliputra were inspired to some extent by those of the Achaemenids and that the grouping of the buildings within a walled enclosure corresponds in some respects to the complex of palaces at Persepolis, the pillared hall being in close agreement with the Hall of a Hundred Columns built by Serxes. The mason's mark on the pillar seems to confirm the fact that Persians or Medes were employed in some of the work, and that the idea of the colossal supporting figures, or atlantes, bears some relation to the bas-reliefs representing figures supporting upper storeys on their up-raised arms in the tomb of Darius at Nakshi-i-Rustam and the Throne Room at Persepolis".

** A. L. Basham: *The Wonder That was India*, 1954, p. 348.

† Preserved in the Patna Museum.

‡ Percy Brown says that one of the upright bars of the Barhut gateway, executed at a slightly later date, displays a small model of a figure-pillar which has every appearance of having been copied from some traditional type. Atlantes and Caryatid supports, as for instance the dwarf capital on the Sanchi gateway, and the pillar of the Chaukrama or sacred promonade at Bodh Gaya, besides many later examples, all show that pillars of a similar nature were a favourite architectural device with the Indian builder.

As to the facade of Ashoka's palace some idea may be had from a carved stone in the Mathura Museum, possibly dating from the first century A.D. It depicts the frontage of an important building in two or more storeys, each formed of a continuous arcade of horse-shoe archways with bays between. Each bay contains a hanging balcony supported on a pillar and the central doorway of the whole is evidently part of a large projecting portico. The main features of Mauryan architecture were: (*i*) extreme economy in the use of joints; (*ii*) vaulted roofs, anticipating the Gothic architecture of Europe by many centuries; (*iii*) flat roofs supported by pillars of exquisite design; (*iv*) great arched windows, embellished with tracery and lattice-work; and (*v*) whole edifices painted white until, to quote the Pali texts, "they gleamed white like clouds".

Rajagriha.—The foundations of the old city of Rajagriha (c. 800 B.C.) indicate that circular buildings were then in vogue*. The ruins of the fort walls of Rajagriha provide an example of construction of stone masonry of durable character. Immensely strong and of cyclopian proportion these walls consist of a rough type of massive undressed stones, each between 3 and 5 feet in length, carefully fitted and bounded together. The core between is composed of smaller blocks less carefully prepared with fragments of stones packed within the interstices; no mortar appears to have been used. This type of masonry was raised to a height of about 12 feet above which was erected a superstructure of wood and bricks or stone and brick combined†. Smaller stones closed gaps and fissures and wall is an immense homogenous whole. It has been suggested that there was woodwork on top of the stone wall, but that has perished. Only

* Percy Brown: *Indian Architecture*, 1942, p. 3.

† *Ibid*, p. 5.

the imperishable stones have defied the centuries. There were steps on the inner side of the fort to enable the defenders to go to the top of the wall and there were huge bastions in intervals which must have served as watch towers*. About 200 yards from the northern gate of the old fort are the ruins of the New Fort said to have been founded by Ajatsatru. *Chaityas* were open pavilions round the tree which were the object of worship. They were mostly wooden. The buildings erected for the Buddhist monks Amravana of Jivaka also appear to have been open pavilions surrounded only by pillars with a few rooms on the second storey†.

There is one specimen of architecture at Rajagriha dating back to about the third century A.D. which is quite exceptional. At the moment one can see only the foundation and a bit of the superstructure. *Maniar Math,* as it is called, is a hollow, circular building and the popular guess is that it served as a treasury‡. Commarswamy thinks that it 'represents' a colossal *lingum* like those at Fatehpur near Baramula, Kashmir and Timparakuram near Madras. In niches round the base are several fine stucco images, mainly of *Nagas* and *Naginies.*

Nalanda.—The stupa type of architecture began as an earthen burial mound, and was revered by the local population. The cult of stupa was taken up by Buddhism and Ashoka raised stupas all over India. They are large hemispherical domes, containing a central chamber, in which the relics of Buddha were placed in a small casket, often beautifully carved in crystal. The core of the stupa was of unburnt brick, and the outer face of burnt brick, covered with a thick layer of plaster. The stupa was crowned by an umbrella of wood or stone, and was

* R. R. Diwakar: *Bihar Through the Ages*, 1959, p. 183.

†*Ibid.*

‡*Indian Art*, p. 82.

surrounded by a wooden fence enclosing a path for the ceremonial clockwise circumambulation (*pradakshina*), which was the chief form of reverence paid to the relics within it*. In the period between the Mauryas and the Guptas much wealth and energy were spent on Buddhist architecture, and the older stupas were greatly enlarged and beautified. Of later stupas, the one most famous is that of Nalanda. In its present ruined state it gives the impression of a brick pyramid with steps leading up to its terraces. It was originally a tall stupa raised on a high base, with a smaller stupa at each corner, but the monument appears to have undergone many alterations in Gupta and Pala times†. The groups of monastic buildings are often surrounded by fortress-like walls. Originally the limewashed or plastered stupa shone brilliantly in the tropical sun-light, its pinnacle, now generally broken, rising like a golden spear from the ceremonial stone umbrella on top of the dome‡.

The genius of the Indian builders found expression in the production of the immense monastic establishments which, in the first millennium, gradually rose up on a number of sites, consecrated to the Buddha in Bihar and the neighbouring country, *e.g.*, the University of Nalanda**. The excavations at Nalanda have disclosed a long sequence of buildings erected and re-erected on the same site after intervals of ruin and desertion, the entire period ranging from approximately the 6th to the 12th century.

Cave temple.—The chief architectural remains of the pre-Gupta period other than the stupas and their sorrounding gateways and railings, are artificial caves, excavated for

*A. L. Basham: *The Wonder That was India*, 1954, p. 349.

†*Ibid*, p. 351.

‡*Ibid*, p. 352.

**Percy Brown: *Indian Architecture*, 1942, p. 52.

religious purposes. In Patna district the only piece of such architecture is to be found in Swarnabhandar at Rajgir. It is a plain rectangular hall with rough interior*.

Temples.—There are no remains of any Hindu temples in Patna district, erected before the Muslim invasion, though obviously many should have long been in existence in wood, clay and brick†. The Hindu artistic tradition in temple construction seems to have become extinct during the Mohammadan rule. The temples we come across in this district are of recent origin, though of old antiquities, and in respect of art there is not much to commend about them.

Mediaeval Architecture

Islamic monuments during 1206—1526 A.D. were based on arches and domes as contrasted with the trabeated construction of Hindu edifices whose essential bases were beams and tintels. The gift of Islam to the Indian architecture was the minar domes and arches, exclusive use of concrete and mortar. The mausoleum of Maqdum Shah Daulat at Maner, about 18 miles west of Patna, is a piece of outstanding architectural beauty. Maqdum Daulat was a renowned saint and when he died at Maner in 1608, his disciple, Ibrahim Khan, Governor of Bihar,

*The caves at Barabar hill now in Gaya district, are in the same continuation as those in the Rajgir hill and not far from each other. They were dedicated by Ashoka to Ajivika monks and are in the form of a plain rectangular outer hall, at one end of which is an inner chamber with a curved wall and overhanging caves. The inner walls of all the caves are finely polished.

†Generally the architecture of Hindu period fell a victim to the vendalism of Muslim invaders all over Northern India. One important exception, however, is the Buddhist temple at Gaya, the main tower of which according to A. L. Basham is probably as early as the 6th century A.D. This is a large Pyramid of brickwork, set on a high plinth; it is adorned with parallel courses of Chaitya window pattern and is surmounted by a lofty pinnacle which was originally a small stupa.

built over his grave this mausoleum, which though a synthesis of several styles is an integrated piece of work. Its superb carvings, done in unfaultering taste, remind one of those to be seen on celebrated Moghul buildings at Delhi and Agra. There is undeniable resemblance between it and the Sher Shah's celebrated mausoleum at Sasaram. It appears the mausoleum at Maner is a fusion of Pathan strength and Moghul grace which gives it unique beauty that it possesses. It is interesting to note that it incorporates quite a few Hindu symbols as its motifs, *e.g.*, elephants, bulls and lotuses, which are not Islamic symbols, are carved on its walls. The style of architecture as well as sculpture resembles those as stones on the buildings at Fatehpur Sikri.

The old Patna Collectorate building and one facing south with doric and ionic columns in Patna College campus at the extreme northern end are survivals of the mediaeval structures erected by the Dutch traders at Patna. Gothic style of architecture is to be seen in the church buildings at Bankipur and Padri-ki-Haveli. The Golghar, constructed in 1786 is a type by itself. The Sultan Palace on the Gardiner Road, constructed early in the present century, is a representative of Muslim architecture.

The Raj Bhavan, Old Secretariat Building and High Court are representatives of Renaissance style of architecture and were constructed after Patna became the capital of the Province of Bihar and Orissa in 1912. The Patna Museum Building is a specimen of Indo-Sarcenic style.

Modern Architecture

Baked large-sized bricks, mortar, lime, molasses and timber were the basic materials for the construction of *pucca* houses in Patna in the 19th century. Poorer people

used *gilaba* in place of mortar and lime and thatched their roof with country tiles. Such constructions are still to be seen all over the city. Mortar and lime began to be generally replaced by cement and sand of the river Son from about 1920s onward and later re-enforced concrete came in use. The principles of load distribution introduced economy as well as strength in buildings and unlike in the past porticos, balconies, etc., began to be projections and not structures supported on pillars. Now even in marshy places where construction of building could not have been thought of a decade back, gigantic buildings with iron foundations driven deep in the ground to support heavy structures are coming up at Patna, *e.g.,* the building of the Central Revenue Offices near the junction of the Bayley-Gardiner Roads.

Sculpture

Sculpture as an independent art is a fairly modern concept. In the olden days it was an integral part of architecture, so much so that often both were taken as synonymous. Mostly, however, sculpture served as an embellishment to architecture.

A rare piece of sculpture associated with Patna is the Didarganj *Yakshi,* a life size standing female figure with a *Chauri* (fly whisk) in her right hand, in the Patna Museum. Certain authorities are of opinion that it should be assigned to the Sunga period (185--27 B.C.) whilst Rowland* contends that from the point of view of stylistic development, the statue is actually in advance of any of the figure sculpture, not only of the Sunga period but also of the Mauryan. According to him† its great merits are : (*a*) the sculptured realisation of full and volumptuous form

* *Art and Architecture of India*, p. 50.

† *Ibid*, p. 64.

with a definite sense of organic articulation, (*b*) its abstract sense of mathematical volumes, and (*c*) crispness and precision to the way in which this sculpture has emphasised the 'fullness' and 'softness' of the swelling flesh—its 'warm quality' as 'connoted in stone'. The Yakshi from Didarganj captivates us more by her illusive smile; her diaphanous drapery; her wonderful rhythm; the bangles echoing the *Chauri;* the *tiara* on the head sweeping down to the necklace between her breasts; the parallels on her skirt repeating the parallels of her beaded apron; and, finally, by her superb stance, she is poised for movement, but not moving at all.

The second piece of sculpture from Patna is an impressive figure of a *Yaksha,* now in the Indian Museum at Calcutta. Though severely mutilated (it is without its head, right arm and left arm) it is monumental and massive.

The Nalanda Museum has a collection of statues, statuettes, figurines and medallions, mostly of Buddhistic origin. They have been dug up from the sites of the old Nalanda University. Like most Buddhistic sculpture, the Nalanda collection is stylist, conventional and conformist*.

The sculpture slab at Rajagriha with the figure of Maninga and sister, Sumagadhi, is a fine example of Kushana art.

The period 319—750 A.D. was important for the plastic art and sculpture. The Gupta emperors were patrons of art and culture and it was but natural that Pataliputra should be the centre of contemporary art. Some stone sculpture, numerous terracotta, human and

*See, Madhuri Saxena: *Monograph on Nalanda*, 1967 as quoted partly under the caption, "Nalanda" in chapter on "Places of Interest" in the *Patna District Gazetteer*, 1970.

animal, have been found in Kumhrar excavation. Among other centres of Gupta art, Rajgir, Nalanda and Giriak are noteworthy.

Beautiful forms were produced in the Gupta and late Gupta periods, even in the modest medium of clay, in the shape of toys, seals and pots which have been recovered from numerous sites such as Nalanda and Patna.

Jaina Sculpture

A highly polished torso of a Jina image was discovered in course of excavations in Lohanipur (Patna)*, which is a continuation of the Mauryan sites at Kumhrar and Bulandibagh. Together with this torso were revealed from the foundations of a square temple (8′–10″×8′–10″) a large quantity of Mauryan bricks, a worn silver punch-marked coin and another unpolished later torso of a Jina in the *Kavotsarga* pose. Evidently these torsoes represented some Tirthankars and the foundations are the earliest known site of a Jaina temple. A mutilated head of the Mauryan period, discovered by A. Banerji Shastri from the same site probably belongs to another Jaina sculpture†. All Jaina images belong to the Digamber sect.

The Sonabhandar, Rajgir has an inscription in characters of c. 1st or 2nd century A.D. stating that Muni Vairadeva, jewel among teachers and of great lustre, caused to be excavated two caves fit for residence of Jaina asectics, with images of the *Arhats* (Jinas) installed therein‡. The second cave is the so-called Vaishnava cave nearby. These

*This is kept in the Patna Museum.

†*See*, A Banerji Shastri: *Mauryan Sculptures from Lohanipur, Patna*, Journal of B.O.R.S., XXV-2, 120 ff.

‡*Archaeological Survey of India*, Annual report, 1905-06, pp. 98, 166.

Also *see*, U. P. Shah: *Studies in Jaina Art*, 1955, p. 14.

caves, rock-cut shrines fit for residence of Jaina monks, are of very simple design. On the Vaibhar hill, Rajgir is a ruined temple consisting of a central chamber flanked on all sides by a row of cells and containing sculptures. Adjoining the east wall of and on a lower level than that of the main building is another room having (in one of its niches) a seated figure of Neminatha with a fragmentary inscription in Gupta character, referring to Chandragupta the second. In this case the conch symbol flanks either side of the *Dharmachakra* in the centre of the pedestal. But a more interesting feature of the sculpture is the figure of a young prince, beautifully carved, standing in front of the wheel which also serves the purpose of his halo. He is the *Chakrapurusa*, a conception of the Gupta age. On his two sides are two small Jinas in *Padmasana*, with shaven heads. Three standing figures of *Tirthankars* in other niches seem to belong to c. 4th century as they retain to some extent the stiffness of shoulders of the Kusan period*. A four-fold (*Caumukha*) Jaina sculpture from the Sonabhandar cave, Rajgir, and a figure of Adinath, with the name of monks Vasantanandi inscribed (c. 8th century A.D.) on the pedestal, from the ruined brick shrine at Vaibhar Hill, Rajgir, are typical examples of Jaina sculptures of the Eastern School. To the next century may be assigned a few more sculptures from the same site and a stone sculpture from monastery no. 9 at Nalanda†. A four-armed goddess from this Nalanda site probably represents the Jaina *Yakshi*, Padmavati, unique iconographic specimen from North India, assignable to the 9th or 10th century A.D.

*U. P. Shah: *Studies in Jaina Art*, 1955, p. 14.

†*Ibid*, p. 17.

CHAPTER III

MUSIC

Making a survey of the contemporary arts of Patna district early in the 19th century, Francis Buchanan says: "Music, in respect to quantity, is on a very thriving footings. The wives of the men, who beat the *Nahabat*, are in general the Miriasins, and are much employed. Some of them are called *Rajputnas*, and are of a dignity superior to the common. There are five or six girls in each set, part singing and dancing, and part performing on musical instruments. A set receives from 2 to 10 rs. for an evening's performance, and their songs are chiefly of an amatory nature. At Patna five sets of the dancing girls, called *Bai* have considerable celebrity, and are considered by the natives as very accomplished. Two of them are Hindus, and three Moslems. Mahatab, the chief singer in one of the former, is in the highest request. Like the others, she usually goes to Calcutta during the *Durga puja;* and, when she first appeared, being about 15 years of age, she had 1,000 rs. for the three nights' performance. She is now about 36 years of age, and her price is reduced to 700 rs., her personal charms having had as much influence as her voice or emotions. On ordinary occasions, at Patna, these good sets are usually paid 15 rs. for a night's performance. The lowest sets are allowed 5 rs. Those in the country are inferior"*.

It appears that music was cultivated in those days by professional classes alone and perhaps few people from society ever ventured to learn it as amateurs. However, rich people extended generous patronage to its propagator. Some of the superior female artists were allowed small

*Francis Buchanan: *An Account of the Districts of Bihar and Patna in* 1811-12, published by B.O.R.S., pp. 612-13.

endowments in land and Buchanan found a few of them still existing in south-east of the district. According to him, these enobled ladies "of easy virtue and enticing manner" were by imperial authority reduced to four classes, *viz.*, Domni, Hurkini, Kangchani and Ramjani, the last being Hindus and the first three Mohammadans*.

Contemporaneously there was a class of dancing boys called *Bhakliyas.* They had no fixed residence, but many came from Banaras to celebrate the *Holi.* Buchanan found that some boys, even of pure birth, dressed themselves like *Bhakliyas* and during the month of *Chaitra* danced and sang in honour of Radha and Krishna; but they performed only before the friends of their parents and did not receive any remuneration. *Dharis* (who were Muslims), sang the praises of Radha and Krishna and also of saints. One or two men sang in company and played on *Tambura* simultaneously. The *Kathaks*†, who were Hindus, went in sets of three or four and sang in accompaniment with *Tambura, Sarangi, Majira* and *Dholak.* They celebrated Radha and Krishna by singing *Geet-Govinda* of Jaideva. They also sang common songs and due to their frequent visit to Bengal had also acquired the love lores prevalent in that country.

The set of *Yajaks,* consisting of 5 or 6 barbers, were chiefly employed at funerals and the divine love of Radha and Krishna was the only theme which they chose for this solemn occasion. There were *Bhajaniyas* and *Kirtaniyas* also in this district, chiefly employed at the entertainment which Brahmans gave when the mourning prayer had ended. On the occasion of marriages, *Roushan Chouki* parties were employed to perform on pipes and drums and also

*Francis Buchanan : *An Account of the Districts of Bihar and Patna in* 1811-12, published by B.O.R.S., p. 613.

† Recitors of stories. *Kathak* dance was obviously an evolution from recitation of *Kathas.*

on procession in the *Mohurrum*. A set consisted of 5 or 7 performers and received from Re. 1 to 1.50 a day with food. The *Daphalis*, who were Muslims, gave performances without being asked to do so and trusted to their skill for payment. The *Bakhos* resembling *Daphalis* also went about singing on the own initiative. The *Pamarihas*, men and women, who were Muslims, infested the houses in which marriages and births had taken place, until they were remunerated.

The society women sang at marriage ceremonies in their own houses and the poor women walked in procession; but the performance on any musical instrument or dancing would have been considered as highly indecorous. In the countryside, few men of the society could venture to sing or perform on musical instruments as it was considered against etiquette probably because music was associated mainly with professional dancing classes; but in Patna wealthy people indulged themselves in music. The young sang love songs openly and without any distinction, while men of learning and sanctified birth sang hymns, stories of Ram and Krishna being their favourite themes*. In the 18th century, there were various schools of classical music, such as Delhi, Lucknow and Banaras flourishing mainly under the aegis of royal country. Contemporaneously there was also a distinct school in Nepal, with its centre at Kathmandu. Azimabad (Patna City) became the seat of royal power in 1704 where a Moghul Governor was posted†. After the death of Aurangzeb in 1707, classical music revived here and it is but natural that the artists of Delhi, Lucknow and Banaras should have been visiting Azimabad where the rulers as well as their satellites patronised classical types. The central location of Patna also should have facilitated the inter-school influences.

* Francis Buchanan: *op. cit.*

† *Patna District Gazetteer*, 1924, p. 23.

Among the forms of classical music, *Dhrupad* had been in vogue in Northern India since the time of Akbar. This as well as other forms had suffered a setback during the regime of Aurangzeb, but revived when Mohammad Shah* came to the throne of Delhi and flourished during his reign (1719—1748). He was himself an expert of *Dhrupad* and a patron of *Kheyal* style, which was propagated by exponents like Sadarang and Adarang, who are said to have belonged to Varanasi side†. The verb forms in their composition resemble those of Bhojpuri dialect and, therefore, it may be inferred that their origin or habitat might probably have been near Varanasi. The distance between Varanasi and Patna being not much, it may be surmised that these two artists might have visited Patna and been instrumental in getting *Kheyal* style of singing introduced in this part. Mian Shori and Mian Gamu, both of Lucknow, popularised *Tappa.* Maharaja Udit Narayan Singh of Banaras Estate is said to have persuaded Gamu to settle in Varanasi where the artist eventually died. Gamu's sons were also well known exponents of *Tappa.* About the middle of the 19th century, Shadi Khan, a great teacher of *Tappa* and *Kheyal* lived in Varanasi and two of his women disciples Chaitra and Imamadi were considered unequal singers of *Tappa*‡. The *Kaharwa* style of music was imported from Lucknow and was assimilated by the *Kathaks* of Varanasi. There were close cultural contacts between Varanasi and Patna. Thus it is but natural that Banaras School might have influenced the classical styles of music at Patna.

In the 19th century, *Thumri* appears to have become the craze of Patna and its patrons gave all encouragement

* His excessive zeal in music had earned him the nickname, "Rangila" from his courtiers.

† *Varanasi District Gazetteer*, 1965, p. 328.

‡ *Ibid.*

for its perfection. Though this style had its origin in Lucknow, the singers of Patna rendered it in a very attractive manner with their individual stamp. The *Gayikas* of Patna City gave it a distinct personality from about the middle of the 19th century onward. Besides *Thumri,* the local musicians also specialised in *Gajal* and *Dadra. Chaiti* was a native of Patna and had its own appeal. *Kajli* was also popular. The various forms of music prevalent in Patna in the twenties of the present century were : (*a*) Classical styles including *Kathak* dance: (*b*) *Bhands;* (*c*) *Natuas;* (*d*) *Miriasins;* (*e*) *Pamarias;* and (*f*) *Bakho-Bakhoins.*

Classical styles.—The *Dhrupad* style of singing was not in vogue, though some *gharanas* which had specialised in it since early times, were still carrying on the tradition through some of their members. The late Ustad Aman Khan of Rampur, who made Patna his home and died here, was a master of *Dhrupad* and *Dhamar* and used to sing in this style according to the canon of *Shastras. Kheyal* had already passed its peak of perfection and was having a serious rival in *Thumri. Tappa* style had also come in vogue late in the 19th century. Badi Zohra Bai was an eminent artist who sang *Kheyal, Thumri* and *Gazal.* She had specialised in singing *Chaita* in her own unique style. She was very popular in the *Mahfils* of various *Darbars* in Bihar*. Mushtari Bai of Agra was also in Patna for a long time and she used to sing *Kheyal, Thumri* and *Tappa.* Baurahi Kaneez was an exponent of *Thumri, Dadra* and *Kajli.* Gul Mohammad Khan, who lived at Patna for a long time, sang *Kheyal* in the tradition of *Kirana Gharana.* Roshan Ara Begum (later of Bombay), daughter of Chanda Bai of Patna City was trained locally and attained a high mark in classical music about the

* She also recorded her songs for gramophone and punctuated them with her name as "Zohra Bai Agarwal".

middle of the present century. Among other artists from *Gayika* classes were Haider, Imam Bandi and Ramdasi, the last having been trained by Mukut Guru was a very prominent musician in *Kheyal* and *Bhajan;* but died in prime of her career. Ghafoor Khan, a disciple of Ganpat Rai *alias* Bhaiyajee of Gwaliar was a reputed harmonium player. Bhaiyajee was a *Veenakar* and had taken to harmonium later in life, but mastered it so well that there was none to match with his *baj.* He introduced harmonium in Bihar. He used to come to Patna and stay here for long. Together with the late Kesho Maharaj, who played on *Pakhawaj* and later also on *tabla,* he inspired amateurs to cultivate music. Among Bhaiyajee's disciples, Shyam Narayan Singh*, who died in 1967, was an eminent harmonium master with speciality in high class *laya.* Another eminent disciple of Bhaiyajee was Sohnijee of Gaya who had also mastered harmonium. Ali Qadir Khan was a *tabla* player of repute and his son, Daddan Khan, carried his father's tradition, specialising in *Tal Kaharwa.* Among the *Sarangi* players Shiva Sahayjee, Shambhu Guru and Mukut Guru were noteworthy. They used to do *sangat* with renowned vocalists all over India. Sadique Khan was an eminent player of *Sitar.* Bahadur Khan was a famous *sarangi* player and also played harmonium. His son, Atta Hussain Khan was a *sarangi* player and later radio artist.

The Nawabs and Zamindars in the countryside also followed the tradition of court at Azimabad and patronised the contemporary artists at their respective places. *Mahfils* used to be arranged on festive occasions, such as *Holi, Dashahara* and *Diwali* and also on eve of marriages when gaily decorated *pandals* were erected and musicians were invited to give demonstration of their art. Thus a healthy

* He was also the music teacher in the Government Girls' Multipurpose Higher Secondary School, Bankipur, Patna.

tradition was continued for the propagation of classical music. Though the type was generally beyond the comprehension of common audience, it appears that they used to give peaceful hearing to the artists. Usually, these *mahfils* started from 9 P.M. after the people had taken their meals and continued till small hours of morning and with some respite in day-time they resumed over next night and sometimes such gatherings lasted even for four to five days.

Besides resident musicians, those in other parts of Bihar also used to visit Patna on festive occasions to give their demonstrations. The notable ones among them in the second quarter of the present century were: Pt. Rameshwar Pathak, a *sitar* player from Darbhanga Raj, Pt. Deepraj, a *Dhrupad* singer from Bettiah Raj, Magan Khwas*, a singer of *Kheyal* and *Thumri* from the Panchgachchia Estate of the late Rai Bahadur Lakshmi Narayan Singh, who was himself a Pandit of *Shastriya Sangit* and *Pakhawaj*. Raghu Jha (died 1967), another disciple of Panchgachchia School, used to visit Patna frequently. He sang *Kheyal* and *Vidyapati Sangeet* and was an artist of the All India Radio. Ghana Ram, an artist at the court of Maharaja of Dumraon had composed *Sargams* (musical notations) in *Ragas* in a novel style. Ustad Iltaf Hussain Khan (died 1965), a resident musician at the Darbar of Banaili Raj was an outstanding vocalist in *Kheyal*. Ustad Kale Khan, *Dhrupadia* and Ustad Najju Khan, *Kheyalia* were under the patronage of Babu Umashankar Prasad *alias* Bachcha Babu of Muzaffarpur and used to visit Patna. Najju Khan also sang *Gajal*, *Thumri* and *Dadara* and was a casual artist of the All India Radio, Patna and ultimately settled in the City and died

*He was Principal for four years at the Sharada Sangeetalaya opened by Babu Alakh Narayan Prasad, Zamindar and Rais, Patna. He died rather young in early 1940s.

in 1966. He trained several talents in music, some of whom are now music teachers in local schools. The late Babu Shatrunjaya Prasad Singh *alias* Lallanjee of Zamira Estate, Shahabad was a renowned player of *Pakhawaj* and *tabla* and often visited Patna to give demonstration of his art as an amateur. He trained and patronised a good many artists of whom some are holding eminent position now.

Since ancient times, Patna has been celebrating the *Holi* and *Chaita* festivals in a magnificent way. Till the early part of the present century, in the month of *Phalgun* and *Chaitra,* from *mohalla* Muradpur to Patna City, *Mahfils* used to be arranged on either side of the road and they vied with one another in putting up programmes of dance and vocal and instrumental music and the audience enjoyed them peacefully. Since about the middle of the present century, *Dashahara* festival has eclipsed the *Holi* and *Chaita* and now Patna offers a harvest of music in all forms for three days preceding *Dashahara,* when musicians from all over India demonstrate their art in various *Puja Pandals,* spread all over Patna, from Danapur to Patna City.

During the three decades (1930—60) Patna enjoyed a feast of classical music from the late Ustad Fayaz Khan, late Pt. Onkarnath Thakur, Pt. Vinayak Rao Patwardhan, Pt. Narayan Rao Vyas, Pt. Manhar Barve, the late D. V. Pulaskar, Shri Ram Marathe, Shrimati Hira Bai Barodkar and Shrimati Saraswati Rane, all vocalists; Ali Akbar Khan (*Sarod*), Ustad Mushtaque Ali Khan (*Sitar*) and Pandit Ravi Shankar (*Sitar*). A famous exponent of *Kathak Nritya* in Patna was Thapa Guru. Since towards the close of the last century, Sukre Maharaj, a Pandit of *Kathak* dance, also used to visit Patna. Contemporaneously among the exponents of classical music Shri Sia Ram Tiwari for *Dhrupad* and *Dhamar* and Lalloo Lall

Gandharva are noteworthy. Both reside at Patna and are also Radio artists. Among the visiting artists from other parts of Bihar Ram Chatur Mallick of Darbhanga is an artist of standing and sings both *Dhrupad* and *Kheyal* and gives recital through Radio also. Among the patrons of classical music in the present century we may mention the names of the late Dr. Sachchidananda Sinha, the late Mahavir Prasad, the late Sir Sultan Ahmad and the late Alakh Narayan Prasad who encouraged classical music till the end of their life. Alakh Narayan Prasad was himself a musician of standing and for some time music producer of the All India Radio, Patna and Ranchi. The Patna University organised an All India Music Conference in 1944 on the eve of its Silver Jubilee celebration. The annual musical events on the eve of *Dashahara* provide much sustenance to classical type. Most of the girls' schools and women's colleges in Patna generally cultivate classical music which is included as a subject of study in their curriculam. All India Radio, Patna-Ranchi-Bhagalpur also devote some of their time to broadcast classical music.

Bhands.—Till about the early part of the present century, there used to be a professional class of entertainers to break the monotony of long and continuous sittings by humorous expressions with poses and dance and thus the audience could keep up the whole night while the performances of music went on. Among the *Bhands* of Patna, Ali Jan was notable. He sang *Thumri* and *Dadara* with distinctive poses and expressions. Many parties of *Bhands* were invited from Lucknow to entertain marriage parties and musical soirees.

Natuas.—They are a professional class specialising in cheap dances. A young boy is dressed in female attire and dances to the accompaniment of *sarangi, tabla* and *kansi.* This kind of dance has appeal to illiterate audience and,

therefore, these professionals earn their living mostly in marriage parties in villages and even in the poorer localities of urban areas. Near Gulzarbagh railway station in *mohalla* Ranipur-ki-Khirki, a big *mela* is held where many *Natuas* turn up to give their performances. They also sing and dance on the occasion of the *Chhath* festival on the banks of the river Ganga, in front of *Parbaitins* (those who observe *Chhath*).

Miriasins.—They are professional groups of Mohammadan females who are engaged on the occasion of marriages to sing songs appropriate to the occasion. They sit in the *Zenana* and sing songs right from *Parichhan* (reception) till *Rokashadi* (departure of marriage party). Such groups are still found in Patna City.

Pamarias.—They are male professional artrists and call whenever they hear that a male child has been born in a family and sing *Sohar* to the accompaniment of *dholak*. They have a distinctive dress consisting of *payjama*, *achakan* and *shamlas* (*pagris*). Their songs have themes of Alha-Udal and Kuar Singh (the Bhojpur hero of the Great Revolt of 1857). This class is now becoming extinct.

Bakho-Bakhoins.—They are professional groups, each consisting of husband and wife, who call with a *machia* (a small square *khatola*) when a male child is born and sing *Sohar* on *khanjri* to record rejoicings at the birth of the male child. They are only a variation of *Pamarias* and are now on decline.

Folk Music

Folk music appropriate for different occasions is sung all over the district by amateurs. The following distinctive forms are usually met with :—

(*i*) *Jhumar* or *Barahmasa.*—It is sung by females in group when they are employed on paddy plantation.

(*ii*) *Jatusari.*—It is generally sung by two females while grinding corn in *Jata* (*Chakki*).

(*iii*) *Sohar.*—It is sung on the occasion of child-birth.

(*iv*) *Sumangali.*—It is sung when marriage rites are to conclude.

Ramlila

Till the thirties of the present century, *Ramlila* parties were organised in villages to stage the scenes from the Ramayan, based on the "Ramcharit Manas" of Tulsi Das. Vast audience were drawn to them and female roles were enacted by young men.

They were eclipsed by cinema in late 1940s. However, a revival is being noticed*. Professional *Ramlila* parties from other parts of Bihar also visit Patna and usually entertain the less educated sections of people. Udayshankar, the well-known exponent of Indian dances staged *Ramlila* through shadow-play in 1950s at the Kalamanch (since defunct) of Patna. Professional *Katha Vachakas* are also seen reciting verses from the Ramayan to sizeable gatherings.

Contemporary Scene

Till recent times, people by and large, attached some sort of stigma to the cultivation of music in their homes, perhaps because of its association with the professional dancing classes who had mainly nurtured it in the past. Prejudices die hard; but since about the middle of the present century, music is being cultivated and patronised in Patna even by orthodox sections of the community.

* Ramlila party of Daniama (Biharsharif) and other such parties are being called to give their performances on the occasion of *Dashahara* and *Diwali* in urban areas also.

Many educated bridegrooms usually expect some standard of training in music from their brides. On festive occasions, such as *Saraswati puja*, it is a common sight that boys and girls of society organise musical soirees and participate in them. Till late 1940s, Zamindars used to be the main prop of cultivation of music by professional artists, who drew their sustenance from them. Now those sources of patronage have dried up; but the All-India Radio has come in to fill up the gap. It has popularised music on an unprecedented scale. However, light film songs have posed as serious rivals to classical types. Mechanical music through amplifiers besides being in the nature or nuisance has taken away the living of most of the professional musicians of countryside, who have now turned to some other avenues of employment.

CHAPTER IV

PAINTING

Patna School of Painting*

The last of the important painters of the Patna School was Prof. Ishwari Prasad, late Vice-Principal and Professor of Fine Arts and Indian Paintings at the School of Art, Calcutta, who died in 1949†. He inherited his artistic gift from his mother, Sona Bai, who was an artist herself. He was born in the house of his maternal grandfather in 1871 in Lodi Katra, Patna City. His forefathers had military tradition and hailed from Allahabad district. It appears that he imbibed the artistic strain through his maternal grand-father, Shiva Lal (also known as Shiva Lal Saheb, "Shahi Musavvir" or Imperial Artist). This designation indicates his discent from one or more of the court painters of the Great Moguls. Shiva Lal's family originally hailed from Delhi which was the

* *See*, monograph by the late P. C. Manuk, Barrister and former Judge of Patna High Court (1918-1919), as reproduced in the Journal of the Bihar and Orissa Research Society, Vol. XXIX, 1943, pp. 143—169. His collections included paintings of the Patna School, which were kept in his Art Gallery on the Judges' Court Road, now within the campus of the Bihar National College, and were of international interest. He left this country for England about 1945 and it is understood that he disposed of his collections there and perhaps some of the paintings of the Patna School may be found in the Victoria and Albert Museums, South Kensington, London.

† He had three sons: Narayan, Rameshwar and Mahabir, all artists. The most gifted was Rameshwar, who had qualified as an A.R.C.A., London, passing through the four years course at the South Kensington School of Art; but within a year of his return to India, he pre-deceased his father in the prime of his youth. He gives us a pleasing combination of Persian and Pahari School of India. Mahabir Prasad is a practising artist at Arrah (Shahabad).

scene of their artistic activities through reigns of Akbar, Jehangir and Shah Jehan. The earliest artist whose name is remembered in the family tradition is Manohar, a famous painter under Akbar and whose name is also mentioned in the memoirs of Jehangir*. In the reign of Aurangzeb (1658–1707), who did not encourage pictorial art except paintings commemorating his own military exploits or depicting his acts of piety and who discouraged all Hindu Arts and Artists, the descendants of Manohar migrated to Murshidabad where reigned at that time a Viceroy of Bengal more enlightened and liberal-minded than his Imperial Master at Delhi. Dhani Ram was the name of Ishwari Prasad's artist ancestor at that time. He and his descendants and a small coterie of artists from Delhi established themselves in the village of Baluchak on the river Ganga near Murshidabad and for some time enjoyed the patronage of the rulers of Murshidabad and the local elite, practising their arts in peace†. The Hindu artists had, however, to leave Murshidabad on account of loss of patronage at the local Court. Miran, son of Nawab Mir Jaffar, who came in power shortly after 1757, was not favourably disposed towards them. The dwindling fortunes of the Murshidabad nobility after the battle of Plassey (1757) further deprived them of economic support. Thus they migrated this time to Patna, which obviously held some prospects for them‡. Patna was then a prosperous city, situated in the midst of fertile

*For a fine example of Manohar's work, *see* Plate XXXI—*Indian Painting under the Moguls* by Percy Brown, 1924.

†The painting of a Begum with a *hukka*, seated on the river bank has survived from those days. It is the only authentic example by one of the emigrant artists working at Murshidabad which illustrates how the Delhi technique had already been shed. *See*, reproduction in Plate 4, B.O.R.S., Vol. XXX, *op. cit.*

‡Miran was struck by lightning and killed in 1760, and therefore, the Artists must have come to Patna before that year. *See*, *History of Murshidabad District* by Major J. H. T. Walsh, 1902, p. 151.

lands and also a focal point of thriving commerce due to its location and excellent river communications. It was the capital of Bihar where officers of the Mogul Empire were still carrying on the old tradition of patronising fine arts. There was also a military cantonment at Danapur which held prospect of a market for the workers of art. The immigrant artists settled in the locality of Lodi Katra, Mughalpura, Diwan Mahalla, Nityanand ka Kuan and Machcharhatta of Patna City. Thus started the Patna School of Painting. The contemporary taste in vogue at Patna was for landscapes and portraits of patrons and their relations and therefore, the artists concentrated on this aspect of work. They also took to house decoration.

We may divide the history of the Patna School of Painting into the following periods :—

1760—1830.—This was the formative period. The earliest artist to arrive on the scene was Sewak Ram (1770—1830) probably from Banaras, who had been a retained artist in the *Darbar* of the then Maharaja of Banaras and appears to have migrated to Patna on his patron's death. According to Ishwari Prasad, Sewak Ram had no established Studio at Patna at which he taught or trained pupils, but it is probable that local talents must have been attracted to this artist and been influenced by his style and technique. Sewak Ram rarely used pencilling to delineate his figures before applying the brush but painted his figures with the brush straightway. He was an adept in the *Kajali Siahi* painting, a technique requiring considerable skill and a perfect hand. Equally he was a master of miniature technique as they are called. The smaller the dimensions of the picture, the more difficult therein to bring the use of the brush and the pigment. Some of his paintings are preserved in the Patna Museum.

Hulas Lal (1785–1875) was his contemporary whose sketch book with autograph is available. Two of the paintings of Hulas, namely (*a*) Gamblers' Den and (*b*) Ladies' Drinking Party are excellent examples of Patna School of Painting. These two paintings are available with Babu Jyoti Parkash Basu of Arrah.

1830—1850.—This period saw the growth of the School. The important artists of this period were: (*a*) Jhumak Lal, (*b*) Fakirchand Lal and (*c*) Tunni Lal. Many paintings of this period are available; but as they are unsigned, it is not possible to identify their creators.

1850—1880.—During this period, the School attained the zenith of its achievement. The most outstanding masters were artists Shiva Lal and Shiva Dayal Lal*.

Shiva Lal was born at Patna and died in the family house at Lodi Katra in Patna City in 1883. He specialised in "Miniatures", but also did painting of Indian festivals and life in general. He maintained a studio or *Musavvir Khana* in Patna City which was an Art School as well as a sale point for works of art. It is said that people from Banaras, Allahabad, Lucknow and even Murshidabad flocked there. The artists of Delhi, however, refused to be drawn into the orbit of this school which at that time threatened to become an important rival. Four other artists, namely (*a*) Gopal Lal (died at Calcutta about 1911), (*b*) Gurusahay Lal, (*c*) Kanhaiya Lal and (*d*) Jaygovind Lal worked in this studio as an organised group. This studio was a rallying point for the painters

* Shiva Lal was a free lance; but Shiva Dayal Lal found patronage under Raja Jhau Lal of Jhauganj, a quarter of Patna City and later under Rai Sultan Bahadur, descended from a cousin of Maharaja Shitab Rai, Deputy Governor of Bihar and Orissa under the Moghuls. The then Maharajas of Bettiah (Champaran) were also great patrons of their paintings.

and sustained them in face of diminishing patronage from the nobility and elite and gave them a healthy lease of life. There were also two famous women artists, namely, Daksho Bibi and Sona Bai on the contemporary scene. Shiva Dayal also maintained a studio in Patna City. Bahadur Lal and Jamuna Prasad were among his devoted disciples. This studio also extended patronage to the local artists.

1880—1949.—This was the period of decline of Patna School. After the death of Shiva Lal, none was left among the artists to organise them. Towards the close of the 19th century many of the leading artists left the city in search of livelihood in other parts of the country. The main factors for this decline were : (*i*) loss of patronage from the local nobility who had become impoverished ; (*ii*) death of chief patron, Rai Sultan Bahadur of Patna City in 1891; and (*iii*) lack of patronage from English elite who had given much encouragement to the local artists in the preceding decades, but had begun now to develop taste for photography. Ishwari Prasad, later of All-India fame, left Patna and was employed at Mathura for a while before getting appointment as a teacher in foliage at the Calcutta School of Art. His works are preserved in the Calcutta Museum and some were in the collections of the late P. C. Manuk.

The only survival of this period was Mahadeva Lal's family in *Mohalla* Lodi Katra (Patna City). Mahadeva Lal was an artist in the *Darbar* of Ram Narain and died in 1943. He did painting on ivory, paper and metal sheets and specialised in paintings based on religious themes*.

The tradition of Mahadeva Lal's *gharana* was carried on through Radha Mohan, his disciple, who rose to be

* His paintings are preserved in the family of Rai Durga Prasad and also some in the Government School of Arts and Crafts, Patna.

Principal of the Government School of Arts and Crafts, Patna. But otherwise the Patna School of Painting as such practically ceased to exist towards the close of the 19th century when photography became a serious rival to paintings and its development sounded the death knell for original painters.

Characteristics of the Patna School of Painting

The Patna School of Painting was essentially an extension of Delhi School, but it developed its own individuality.

Some of its special features are :

(*i*) Unlike the artists of Delhi School the Patna artists used to mix gum arabic with all colours and this gave softness to their paintings;

(*ii*) In early days these artists made their own paper by hand from cotton (called *tulat*) or rags or they used paper prepared by hand in Nepal from jute or bamboo saplings (called *Bansaha*). Some of them also painted on mica pieces. In the latter half of the 19th century they began to use drawing paper from Europe;

(*iii*) They had specially prepared brushes. For very fine work they used a brush made from the tails of squirrels. For bolder and broader work they used hair from the tail of a goat or from the neck of a hog or a buffalo. All these hairs except those of the squirrel were first softened by being boiled;

(*iv*) They had original methods of preparation of colours. *Gulabi* (various shades of red from pink to carmine) was prepared from shellack;

Safaida (white)—from a particular kind of earth from Kashghar and by burning *seep* and *kauri; Seahi* (black)—from burnt ivory or burnt wick of a *chiragh; Sariravan* or gamboge or a yellow gum resin taken of the gum tree; *Neel* (blue)—from indigo and baj-wood mineral; *Shingirf* or vermilion—from cinnabar or an ore of mercury from China; *Magenta*—from the roots of a tree; *Subz* (green) —from a mixture of gamboge and *neel* (blue); *Lajvard*—from Papis lazuli; *Geru* (Indian brick red)—from red earth found near Kanpur; *Abrang* (pale brownish yellow)—from yellow ochre found near Mathura; *Gold pigment*—from gold leaf beaten fine, first mixed with honey, then a little water added, the mixture was well stirred and then allowed to settle, the water was then drained and the gold remained as a powdery sediment. This was then mixed with gum arabic obtained from the acacia plant and the gold paint was then ready to be applied with a brush; *Silver*—the process used in gold.

(*v*) Traditional paintings on ivory and portrait miniatures had certain beauty of their own.

The usual subject-matters of painting were :

(*a*) Portraits of nobility*;

(*b*) Marriage and festivals;

(*c*) Daily routine life of people; and

(*d*) Animals, birds, foliage, flowers and insects of various descriptions.

* Of the representative specimen of portraits painted by the Patna artists, those of Rai Sultan Bahadur, Munshi Brajmohan Lal, Bulaki Lal, Rai Durga Prasad and Najia Begum may be mentioned.

Artists and their Representative Works

Sewak Ram.—The earliest example attributed to him is one in which he probably depicted two of his patrons on a caparisoned elephant wending their way to Patna City, possibly to pay an official visit. It is rough in brush work and hard in colour and of no great merit; but is referred to only because it is the earliest example extant with fairly authenticated attribution though it is more typical of the Banaras than of the Patna School.

Fakirchand.—None of his paintings can be traced.

Shiva Lal.—A fine example of Shiva Lal's work is seen in *A Mohammadan Wedding*, a picture painted with technique and restraint*. In this we do not find gorgeous colours, tessellated walls and floors and decorative surroundings of the Persian and Mogul Schools which arrest the eye, but a softness of colouring and a simplicity of design which rest the eye. Gone are the often complicated architectural effects not only of the earlier schools, but also very frequently of the later *Pahari* and *Kangra* styles. Each figure is alive and pleasing. Each woman is doing what we may expect her to do and looking as we may expect her to look at such a ceremony. Nothing is stereotyped. There is a flow of rythmic action in the individualistic style and technique that commands admiration.

Shiv Dayal Lal.—Chauthari Ganga Puja†.

Gopal Lal.—Holi festival and *Hautari* festival‡ (on *Diwali* day).

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* First reproduced in the Indian Athenaeum, August, 1923, Vol. I, no. 23, p. 4, *Oriental Art Treasures* by J. N. Samaddar.

† Preserved in Patna Museum.

‡ *Hautari* festival is a typical Patna Qalam picture of good technique and is drawn and coloured with dignified restraint. It is preserved in Patna Museum.

Mahadeva Lal.—Ragini Gandhari.

Ishwari Prasad.—His representative works are: (*i*) *Pardanashin,* (*ii*) *Child in the World,* and (*iii*) *Bharat Mata.* The first two were painted on silk and are reported to be preserved in the museum at Calcutta* while the third one was formerly in the collections of the late P. C. Manuk, but its present whereabout is not known. The last one is a charming study of a seated young woman with attractive and intriguing face with her forefinger to chin as if in contemplation of events to come, peering into the future with expressive eyes. The lady is painted in soft colours, made by the artist himself, with discreet touches of gold, while by way of contrast a vivid carmine has been used to depict the curtain across the saracenic arch in the top background. It is a delicate composition attractive in its very simplicity. Perhaps the lady visualises India as a free country. The masters of the Kangra School, whose technique is not very dissimilar, never painted a more dainty little lady, typifying India through her womanhood†.

General Themes

The rank and file of the artists of Patna School painted multifarious scenes they witnessed in everyday life in the City, *e.g.,* artisans and craftsmen plying their trade, carpenters, weavers, blacksmiths, silver smiths, butchers, fisher-women with baskets of their men's catch, washermen, toddy-tappers, *sadhus* and ascetics, *ekkas* and palanquins, etc. The Patna Museum possesses a considerable

*As reported by Mahabir Prasad Verma, son of the late Artist Ishwari Prasad.

†According to P. C. Manuk, Ishwari Prasad styled this as "India contemplates the war", as it was an inspiration after the Second World War had broken out and the artist visualised the forthcoming independence of India. However, Mahabir Verma says that his father gave it the caption, "Bharat Mata". This appears to be more appropriate.

number of colour sketches of this style, most of which are admirably drawn and are life-like representations. Rarely have these any landscape, foreground or background; they used to be sold at a rupee or so each and presumably were popular with the middle classes. These are probably the examples which Percy Brown describes "hard in feeling" but "quite good in technique"*.

Many artists specialised in painting birds, not only those they saw around, but also rare birds in the aviaries of their patrons, for it was a fashion among the gentry of Patna in those days to keep such aviaries. These birds too are admirably drawn and very delicately painted, but with rare exceptions there is no foliage, no environment to complete a picture, such as is found in the beautiful bird pictures of Mansur, the master court-painter of Akbar and after him to Jehangir, mentioned specially in the Jehangirnama. Among such artists, the following may be mentioned, the representative creations noted against each : Gursahay Lal (died 1865)—A bird; Bani Lal—Elephant; Sheogovind Lal (Bahadur Lal of Arrah)—*Panduk* (Dove†) and also flowers‡. The flower paintings are just sprays of different flowers, well executed, but appearing rather cold and naked without plant or vase or bouquet of well-blended flowers. They are obviously very late 19th century work. In Jamuna Prasad's 'Revels in the herem', painted sometime in the last quarter of the 19th century, the colours are brighter and more vivid than typical of the School. The moulding of the figures is good and an unconventional scene has been treated with vigour which may easily have degenerated into coarseness in less

*_Indian Paintings under the Moguls_, p. 193.

†Its pale gray plumage flushed with pale rose is very delicately painted.

‡An album of such flower pictures was presented in about 1940 to the Patna Museum by Rai Shyam Bahadur, grandson of Rai Sultan Bahadur, a Rais of Patna City.

skilled hands. Indian artists usually excel in drawing bulky elephants with ponderous following nature strictly and avoiding convention such as depicted in their drawings of horses and dogs. By the same artist we have "Mid-day Rest" of which the drawing is good, the colours subdued and reminiscent of those in 'Mohammadan marriage' by Shiva Lal.

European Influence on Patna School of Painting

Shiva Lal being a free lance, was able to pay frequent visits to Calcutta from Patna, sometimes with his young grandson, Ishwari Prasad. Presumably he might have come in contact with the European pictorial art which would account for the European influence which steadily crept into Patna work though Ishwari Prasad attributed this influence largely to patronage of certain distinguished British officials of those days stationed at Patna. According to him Tayler, Commissioner of Patna (1855–1857) and opium agents Lyall and W. H. D'Oyly patronised the Patna artists giving them and procuring for them commissions to paint, particularly miniature portraits from life so fashionable in England since the days of Cosway and John Smart.

Miniature portraits.—Some of the Patna artists attained considerable skill in painting these miniature portraits subjects being British men and ladies, the former dressed in the costume of military officers in full uniform. There are also extant many portraits on ivory of Indian gentlemen of the upper classes in their national costumes and of Indian ladies. As in those days *purdah* was strictly observed by the ladies of upper classes, both Hindu and Mohammadan, the portraits of women may be of famous dancing girls or of mistresses maintained by the Patna nobility. Some of these are very beautiful, both as to the subject and the execution and many show with charming effect, through an open window behind the

lady, glimpses of the Ganga and its north bank in the background. As so many of the nobility of Patna had their residence on the river bank, one may surmise that these portraits, undoubtedly from life, were actually painted in rooms or terraces overlooking the Ganga*. The leading exponent of this form of art was Shiva Lal, whose creation, 'Indian Lady' is a masterpiece. Its face has been painted with great delicacy. The artist has skilfully used the ivory itself to supply highlights by adding the faintest touches of colour. Finally the expressive eyes and the warmful lips are surely the work of a master hand. The lady's drapery covering the form are finely outlined in graceful curves and folds. Jairam Das was another great painter of renown in this line in the middle of the 19th century, whose work was largely influenced by the English style and technique. A fine example attributed to him is the 'European Lady' with brown curls, a red decollete frock and a string of pearls round her neck. Two other miniatures may also be mentioned : (*i*) An Indian lady in pale blue *dopatta* (*orhna*) with embroidered border in yellow and a red *lahnga* or *pyjama*. Seated on her lap is a white dog, while on her shoulder is a tame squirrel. (*ii*) Another Indian lady in which also the colours are harmoniously blended. She wears a pale green jacket under a diaphanous white *sari* with an embroidered border in yellow and red. The palm leaf fan is painted red with a yellow border. These two portraits may be by Shiva Lal or Jairam Das, the attribution being doubtful†.

It should be emphasised that these portraits drawn and painted from life are very different from the miniature portraits on ivory of Mogul Emperor, Empresses

* There are several good examples of fine miniature portraits in the Patna Museum. Many were also in P. C. Manuk's collections.

† These three miniature portraits painted from life, are in the possession of the Patna Museum, *vide*, Art Register nos. 215, 208, 205.

and Princes which for very many years have been reproduced by hand at Delhi, frequently with considerable skill and minute observation of detail, and a liberal use of gold. In the case of the males these reproductions may be slavish copies from old originals, but it can hardly be supposed that high born ladies of the imperial family ever showed themselves to artists. With very rare exceptions they observed strict *purdah*, so their portraits must be wholly drawn from imagination. These Delhi miniatures, being copies, lack vitality and appear stiff and stilted. On the other hand, the portrait miniatures of the Patna School were all drawn and painted from life, enabling that subtle current of sympathy to flow between sitter and artist and thus inspired the skilled hand. Also, the lines are bolder, the brush work stronger than those in the meticulous style of the Delhi artists. Incidentally no gold is used, but a very pleasing yellow pigment closely imitating the colour of gold, both light or old gold as required. In fact this is so not only in their miniature portraits, but also in their general work where actual gold is rarely used.

End of Patna School

After the death of Shiva Lal in 1883, Ishwari Prasad left Patna and went to Jaura State in Central India, where his father was State Engineer. For four years he lingered there before he removed to Mathura where Ishwari obtained a post as retained artist to Raja Luchuman Das Seth. It seems that the death of Shiva Lal and the departure of Ishwari more or less coincided with the demise of various Indian patrons and the departure of European patrons. The last of the known Indian patrons, Rai Sultan Bahadur died in 1892, leaving no male issue to carry on the tradition of encouragement to artists. The result was that most of these artists left Patna and many gave up their profession. Some took posts as draftsmen,

some as tracers in Government offices, some turned their artistic qualifications to designing borders on piece goods in various companies. One Bahadur Lal of Patna seems to have been the only known artist who continued attached to Rai Sultan Bahadur's *Darbar* till that Rais's death in 1892. Then he too removed to Calcutta and took a post as designer to some firm. Ishwari Prasad himself worked at Mathura for some years and after his father's death, followed by the death of the Raja, his patron, he too moved on to Calcutta. In fact when the late P. C. Manuk came to Patna in the closing years of the last century the only known artist still plying his trade against adverse circumstances was Mahadeva Lal, referred to above. The times had changed, photography was displacing painting and portrait painting in particular, the work of the last survivors deteriorated and ultimately the Patna School of Painting died out*.

Patna School of Painting—A Re-appraisal

A criticism usually levelled against the Patna School of Painting is that it has no originality of its own and is just a projection of decaying Mogul style. In recent times some art critics have characterised this School as one of "*Firangi* Painting". The lines of arguments advanced by the critics in support of this contention are based upon the fact that the artists of Patna School migrated from Delhi, first to Murshidabad and then to Patna City and carried their old technique and decadent themes and expressed them in their works without bringing new innovation in composition. The protagonists of the view that the Patna School is one of *Firangi* art, point out the influence of

*The credit for the discovery of the Patna School of Painting should be given to the late P. C. Manuk. Dr. A. Banerjee Sastri, formerly a Professor of Sanskrit at Patna University and Editor, Bihar and Orissa Research Society Journal, also revived the past of this School through the medium of his journal.

English paintings on the works of this School, particularly the sketches of landscapes and boats, etc., which are similar in technique to the pen and ink drawings of Sir Charles D'Oyly. No doubt, it is a historical fact that the British nobility including officials, residents at Patna and also in the *muffasil* areas of Bihar as planters were patrons of this School from the middle of 19th century onward and the artists of this School used to be commissioned by them for specific works and the British patrons also purchased works of the local artists. In the circumstances it is also natural that the artists, in order to please their prospective patrons, composed themes in styles which would appeal to such customers. Thus imperceptibly British influences with regard to the subject-matter and technique did permeate into this School towards the last quarter of the 19th century and rank and file of the artists, who had to make a living, did not remain loyal to the original concept of the School. But to brand this School as one inspired by *Firangi* art may perhaps be a sweeping generalisation and unless the opinions of art critics stabilize on this issue, no definite opinion can be formed. In fact one of the exponents of contemporary arts, Radha Mohan, holds a contrary view to the criticism that this School is one of *Firangi* art (*see* his reply, *infra*).

Two art critics, namely, late P. C. Manuk* and Mildred Archer have studied the works of this School in all details during their long sojourn in Bihar.

Commenting on a representative picture, the *Muslim Wedding,* done by artist Shivalal, P. C. Manuk says, "the picture is painted with dignity and restraint.

*The late P. C. Manuk, Bar-at-Law and also sometime a Judge of the Patna High Court lived at Patna from about half a century till about 1950.

Mrs. Mildred Archer, wife of Mr. W. G. Archer, I.C.S., lived in Bihar for nearly two decades till the independence of the country in 1947 and while her husband was posted as the District Magistrate of Patna, she made intensive studies of his works.

Gone are the gorgeous colours tessellated walls and floors and decorative surroundings of Persian and Moghul Schools which arrest the eyes. Instead we have softness of colouring and a simplicity of design which rest the eye. Gone are the often complicated architectural effects not only of the earlier schools but also very frequently of the later Pahari and Kangra examples. The attitudinising figures and over-crowding in so many paintings of the older schools make way for the simple and far more natural figures, perfectly drawn and proportioned, though the figures are numerous but so admirably grouped and posed that there is no sense of congestion. Each figure is alive and pleasing, each woman is doing just what we may expect her to do, and looking as we may expect her to look at, such a ceremony. Nothing is stereo-typed. There is a flow of rhythmic action in the whole composition"*.

Mildred Archer observes that "it is not a random collection of life like midgets, but an assembly of figures organised in a single rhythmical style". With regard to the subject-matters of painting of this School, she further observes, "the studies of birds, animals and flowers show a marked sensitivity to texture and bodily structure and that studies of birds in particular have often an original and organic rhythm. In the scenes of contemporary life a geometric pattern is markedly present. Moreover, in recording a phase of Bihar life, Patna paintings also give a sense of dignity and labour, its mechanical serenity. Their grave precise images and solemn figures convey something of the poetry and pathos of a century"†.

As regards the work of Shiva Dayal, another artist of this School, Mildred Archer says, ".... is marked for its vivid colouring, precise outlines, fluid organised rhythms

*J. B. R. S., Vol. XXIX, Pt. III, September, 1943, pp. 151-152.

†Mildred Archer: *Patna Painting*, London, 1948.

Also *see*, H. K. Prasad's monograph on Patna School of Painting, 1964.

and by the use of European technique of shading. This distinguishes its product from the work of Shivalal's School which is on the whole marked by good colouring, soft modelling and geometrical patterns". Thus there is a clear dividing line between the artists Shivalal and his successor, Shiva Dayal who is obviously influenced by European technique instead of shading. But all the contemporary artists and then those who succeeded Shiva Dayal were obviously not influenced by the European technique. As regards Gursahay Lal, Mildred Archer observes, "Gursahay Lal was the older man and his style still retains something of the earlier period, the large eyes and curved lashes, the heavy brows and deep folds, the early feeling for a simple geometric pattern. His colour scheme is limited and rarely moves outside the gingerish brown, blue grey and occasionally crimson and yellow". This mitigates against the criticism of this School being a *Firangi* art.

One of the common comments on this school is that it lacks individuality. Perhaps predominance of common objects of everyday life in this school may have created this impression in the minds of certain art connoisseurs, but from the representative works of artists detailed in the foregoing pages, this criticism may not be sustained. The miniature portraits are a speciality of this school. They are often sharply stressed and their object is precisely placed to form a better and yet at the same time it sets three dimensions also.

Reply to Criticism*

The critics of the Patna School of Painting base their criticism on two points. They say that the school (*i*) lacks in originality and individuality and that (*ii*) it is a

*This has been contributed by Shri Radha Mohan, former Principal, Patna School of Arts and Crafts, Patna.

Firangi School. On the point of originality and individuality it may be said that the Patna School was decidedly an offshoot of the Moghul School, having in its group the descendants of artists who worked in the Imperial Court at Delhi during the reigns of Akbar, Jehangir and Shahjehan. The most celebrated artist of Patna, Shri Shivalaljee, whose immediate forefathers hailed from Delhi, had his title as *Shahi Massavir* and used to be addressed here in Patna with that title. This group of artists, descended as they were, had inherited practically all the traditions of their forefathers in the execution of works in their painting. Though small in number, they were possessed of all the traditional qualities still to be found in their forefathers at Delhi. They were in those days an effective group of artists at Patna, with their fame spreading up to Delhi. This is borne out from an observation made by Mr. Percy Brown in his book, *Indian Paintings under the Moguls*. Mr. Brown says, "The artists of Delhi refused to be drawn into the artists of the new school which at one time threatened to become an important rival."

As the School had a comparatively short life and the masters, *i.e.*, the skilled artists representing the school were not very many, large number of works could not be produced. Then even the representative works of the master hands remained confined within the houses of their patrons and had no occasion to go to market or reach the hands of the common people. Thus learned critics, all outsiders to this place, had perhaps no opportunity to have a look at them to be acquainted with the quality and excellence to be found in the works of this School.

The critics, it may be said, had occasions merely to see the exercise work of the learners of the *Mussavir khana* of Shri Shivalaljee and Shri Shiva Dayaljee or any other common or indigenous artist of the time who used to produce cheap work to make out their daily living. Such

inferior artists or learners have accordingly been termed as 'pot boilers' by Mr. P. C. Manuk, connoisseur and collector of art. The critics have had no occasion to see the representative works of the master hands of this School as they remained in the collection of the big families of not only Patna but of Bihar or with the descendants of the artists themselves. The following are some of the representative paintings of this School :—

1. Portrait of Munshi Braj Mohan Lall of Lodikatra in the possession of his family;
2. Portrait of Munshi Bulaque Lall in the possession of the above family;
3. Portrait of Mir Ameer Jan Saheb in the possession of Prof. Ishwari Prasad's descendants;
4. Portrait of Najiya Begum of Patna City in the possession of Mr. H. R. Kazami;
5. Painting of a gambling scene and drinking bout in possession of Shri Jyoti Perkash Lall, descendant of artist Hulas Lall;
6. Portrait of Maharaja of Hathwa in the Art Gallery collection of the Patna School of Arts and Crafts;
7. Picture of *Teetar* bird in the State Art Gallery collection of the Patna School of Arts and Crafts;
8. A large collection of representative paintings available in the family of Munshi Braj Mohan Lall of Patna City;
9. A large collection of paintings and tracings on mica purchased by Mr. W. G. Archer from Prof. Ishwari Prasad;

10. The rare and best representative works of the early Patna artists acquired by Mr. P. C. Manuk and by him passed over to the Tata Art Gallery and Indian Section of the British Museum, London.

As regards the criticism that the Patna School is a *Firangi* School, it may be said that such a remark is rather sweeping and biased and based on incomplete knowledge about it. The master painters having been attached to one *darbar* or other, their representative works were not commonly available in the open market of Patna. It is, therefore, presumed that the critics levelled their remark merely on looking to the cheap works produced by the learners and 'pot boilers' of Patna, which were available in large number and sold cheaply.

Mr. Manuk's observations on the point of European influence descernable in the Patna style of work is interesting. He says, "In Calcutta, Shiva Lal must have come into contact with European pictorial art which would account for the European influence which steadily crept into Patna work, though Ishwari Prasad attributes the European influence largely to the patronage of certain distinguished British officials of those days serving at Patna. He says that Tayler, Commissioner of Patna, and Lyall and D'Oyly patronised these Patna artists giving them and procuring for them commissions to paint, more particularly miniature portraits from life in the style so fashionable in England since the days of Cosway and John Smart".

It does not affect the reputation of a school if it absorbs within itself, some of the qualities or excellence, to be found in any of the contemporary works. The Mogul School was itself a blending of Persian and the other schools of painting flourishing in India at that

time. The Patna artists too, therefore, cannot be said to have lost their own originality or individuality merely on the ground that they painted some miniature portraits in the style fashionable in England.

Painting, music, art or literature generally conform to the contemporary trends. If it were not so they would be considered to be dead or decadent. The changing character by itself is indicative of the life and vigour of any movement. It is thus clear that the Patna Painting was a style by itself, original and individual, and that its masters were traditional and accomplished artists.

Rajput Style of Painting

A visit to inner premises of Shiva temple at Baikatpur, 19 miles east of Patna on Patna-Mokameh national highways will be rewarding to art connoisseurs. The inner walls of the outer temple have two layers of mural paintings in Rajput style. The tradition has it that on the occasion of the dedication of this temple to Lord Shiva by the mother of Raja Man Singh, Commander of the Mogul army in the 16th century, artists of the Rajput School made these mural paintings. One layer depicts various scenes connected with the marriage of Shiva with Parvati and the other layer has scenes from the Ramayan. The pictures have badly faded out; but still do not lack in vigour and grace. Some of them may be regarded as obscene from a Puritan angle; but they are real and life-like. There is no tradition of such paintings in Patna district. This may be explained by the fact that Muslim rulers after Akbar were opposed to the synthetic culture of India*.

*These pictures if not resurrected early may be obliterated altogether by weathering agents.

Lucknow Tradition

There was an artist named Mir Abbas Ali, who died at the age of 95 in 1903. He was a retained artist in the employ of Hasan Ahmad Khan, grandfather of Chaudhary Zahrul Haq of Islampur, who died in 1883. A painting done by him depicting a woman apparently after her bath standing on a low wooden platform and drying her hair is very reminiscent of the Patna School in technique*. The tradition is that Abbas Ali came from Lucknow and having regard to the dates mentioned above, this picture may well have been painted in the second half of the 19th century. Thus we see that apart from the arts established at Patna City in the 19th century, there were at the same time other artists of different traditions (*gharana*) doing their profession elsewhere in the district.

Calligraphy

Generally it found expression in the ornamental use of the Arabic script. The artist invented and developed arabesques, the style of decoration with inter-twined leaves of trees and scroll-work full of foliage and flowers.

Calligraphy was well practised among Muslims and Kings like Nasir-ud-din, Md. Tughluq and Aurangzeb were well known for their skill in this art. There is no specimen in Bihar of the oldest 'Kufic' script which was in vogue only for a short time in India. It was soon discarded for the more beautiful and legible 'Naskh', a kind of Arabic character. But it is the highly stylistic ornamental calligraphy called the 'Tughra' and the beautiful 'Nastalic' and the very fine 'Thulth' character with resettes and other decorations, found on mural records, which deserve special notice. The earliest (July, 1222) and

* This painting was in the possession of patron Hasan Ahmad Khan.

most artistic 'Tughra' inscription in Arabic 'Naskh' is in *Bari Dargah* of Hazarat Sharf-ud-din Ahmad Maneri. Next (8th March, 1265) comes the Barahdari inscription in the 'Naskh' style on a slab lying within the enclosure of Hazarat Hazlullah Gosain's shrine in Daira, Bihar town. We have many other 13th century inscriptions in Bihar town. The two beautiful Arabic inscriptions of Hatim Khan, a Governor of Bihar, dated 1309 and 1315 and numerous inscriptions of Firuz Shah Tughluq, mostly in 'Thulth', and also of the Sarqi kings of Jaunpur, show the style of calligraphy then in vogue. As Mohammad Yazdani observes, this script is characterized by its delicacy of form, subtlety of arrangement and intricate designs and ornamental flourish.

The early Muslim epigraphs are works of art. The letters are carved in relief in exquisite forms. Such letters as *alif, lam, kaf, nun,* are elongated and manipulated in some of the later inscriptions to serve the purpose of motifs such as shafts, bows and arrows. All these may be of great interest to the palaeographists and also to students of history, but archaeologists to face disappointment occasioned by the difficulty in tracing things*.

Modern Art and Artists

We have seen how the Patna School of Painting wrote its requiem towards the end of the last century and the demise of Ishwari Prasad sounded its last post. Thus Patna began to witness a void in its world of paintings and graphics from the early part of the present century. Bihar continued to be a part of Bengal till 1912 when the province of Bihar and Orissa came into existence. Prior to this and even after, inspiration for artistic works came

*The Khuda Bakhsh Oriental Public Library, Patna is a repository of fine specimens of calligraphy, most of them done with gold.

to Patna mainly from Calcutta. Generally, the works of the artists of Calcutta in the first half of the present century was a series of experiments which led to the formation of styles which were essentially Indian. This period saw the emergence of art that was electic in its source but introduced a romantic and some introspective vision. A leading exponent of this style was Abanindra Nath Tagore whose 'wash technique' may be cited as a representative of the period. The contemporary artist was confronted with the ancient tradition to which he hardly belonged. The vision of Indian independence was also gradually unfolding to him. The *Swadeshi* campaign, the terrorist phase of political struggle and ultimately the Civil Disobedience Movement launched by Mahatma Gandhi were some of the important land-marks which led the country on the path of emancipation from foreign yoke, culminating in the Quit India Movement of 1942 and finally in the independence of the country in 1947. Besides, the crusades of Mahatma Gandhi against untouchability also gave inspiration to the artists. The annual general sessions of Indian National Congress at Gaya (1922) and Ramgarh (1940) gave opportunity to the artists of Patna to decorate their campus and identify themselves with the urge for the independence of the country. Earlier in the present century the archaeological and historical finds of Patna at the ancient sites of Kumhrar, Bulandibagh, Kankarbagh and Lohanipur unearthed the glorious art tradition of Mauryan and Gupta periods and inspired the artists. This discovery presented a great classical past to them and they strove to preserve some continuity. Further, a sharp reaction against the foreign domination led the artists to search for a national identity. The Calcutta School of Art which had been established by the British Administrators had imported academic styles as model to young artists and acclaimed them to be modern. Indian artists generally reacted to this form of art. This reaction

found expression in the school evolved by the artists like Nandlal Bose* and Binod Behari Mukherjee. Among the individual artists who were noted for original and non-conformist works during 1930s, we may mention Gaganendra Nath Tagore and Rabindra Nath Tagore (Nobel Laureate in literature) and Sher-Gil. Though none of them were natives of Bihar, but the budding artists of Patna in those days were impressed with their styles.

After independence of the country in 1947, artists generally began to receive some sort of state patronage. Many indigenous artists were employed in various Government departments, *e.g.,* Institute of Designs, Digha and its branches in the mofassils. The economic security brought about an important change in their outlook and they could look now to unlimited horizon and execute their creative dreams freely. In other words, the artists became active members of the Society. Gradually, young people in increasing number chose art as their profession. But they were not bound by the rules of guilds or traditions. So this situation also enforced a sense of isolation on them and their experimental and creative works could not be in demand as new patterns usually take time for recognition by the society. Thus the high value of originality which a modern artist places on his work might sometimes be a liability to him. However, the post-independence era has already achieved autonomy of art. The artists can now determine the forms and contents of art. The multiple kind of contemporary arts have now almost obliterated the erstwhile categories such as abstract and figurative.

The group of Patna artists prominent during 1940–60 are now a senior generation who can be called painters of transition. Among them we may mention Radha Mohan

*He used to visit Haveli Khadagpur (Monghyr) where his father-in-law resided.

(Former Principal of Government School of Arts and Crafts, Patna), Upendra Maharathi (Director, Institute of Industrial Designs, Government of Bihar), Dinesh Baxi (Formerly Assistant Director of Designs, Government of Bihar) and Damodar Prasad Ambastha. In their earlier works, the influence of Bengal School led by Nandlal Bose is perceptible, but they kept pace with modern art and showed a desire to be independent both in technique and spirit.

The younger generation of artists who made their presence felt in 1960s assimilated the language of non-objective urge from the West. Each artist formulated a personal style based on abstraction. Their art is more intellectual than the pictorial art that preceded their works. Some of them who started figurative paintings by a process of elimination or elaboration established themselves as abstract painters. The characteristics of these artists are reduction of line in favour of smudged colour, a reduction of interior space and acceptance of picture plan as a flat area on which the design is woven. Movements and tensions, depths and high points are subtle and careful. Some artists of this age-group have adhered to aspects of the figurative style while there are others who have entirely been abstract. There may be some works which are not entirely abstract; they are not dependent on subject but are free juxtaposition of colours.

The media of art have also undergone drastic changes. In addition to oil and water paintings, the contemporary artists work with metal, wood, bamboo, nails, fabrics and even burnt wood. This variety may perhaps be attributed to international influences to which the artists in 1960s have been exposed, *viz.*, free books, increased communication and travel abroad. This generation is now specializing in conscious works. They have a variety of creations to their credit which may indeed be baffling to older

generations of artists. These artists generally produce large-size paintings and tend to return to stronger and more vibrant colour. The usual criticism against the modern artist is that he is obsessed with his art which may be illusory and may not reflect the world of fact. In other words it is said that the modern art is not a mirror of social or political world. However, one has to accept that every age evolves its own pattern of expression suited to its own environments. Evaluated against this background, the modern art may be a revelation of the mind of our time : anxieties and flights, chaos and despair. This strange and unknown growth terrifies and fascinates us with painstaking sincerity which records the devastating loneliness of man's soul. The modern art is generally unintelligible to average man because he is altogether new to it. But the art exhibitions at Patna, sponsored by the Lalit Kala Akadami, UNESCO or other international organisations are providing bridges between modern artists and prospective connoisseurs and patrons of modern art.

Painting, as indeed other forms of fine arts, can grow only under the patronage of society. Renaissance in painting is yet to make its impact on popular mind. Thus there is lack of spontaneous reciprocity towards the artist. This is a positive deferrent to the growth of creative arts inasmuch as the artists can seldom produce something new or unique in such circumstances. No doubt employment of a few artists under the State brings economic security to them, but more often than not this very security saps the creative urge in them.

A group of artists, mostly the products of the Government School of Arts and Crafts, Patna is working in the field of art in Bihar, by drawing some statistical charts, diagrams, or figures of agricultural pests or arranging exhibition for their departments. There is little scope

for artistic creation in such works. But the artist has to live and wait for the day when the society will be ready to extend patronage to him.

Commercial Art

The growth of modern industries and expansion of trade and commerce since 1950s onward have given a philip to commercial art. Sign boards, Press advertisements, posters, cinema slides, jackets and get-up of books and other representations are making increasing demands on artists. Appropriate cover designs usually require an original approach to match the central theme of books. Calendars also tend to acquire artistic personality. Marriage cards are also getting artistic perfection. Besides, greeting cards such as those on the occasion of *Dashahara, Deepawali* and New Year's day are also encouraging artists to design them. Interior decoration, construction of ceremonial gates on the occasion of marriage, paintings in *kohbar* and on *mandap* are other avenues for artistic expression. These activities have created a field for artists, some of whom have established themselves in this line. Among them are : Nripen Roy (formerly Head of the Department of Commercial Art, Government School of Arts and Crafts, Patna), B. Bhattacharjee (Commercial Art, Government School of Arts and Crafts, Patna), V. K. Verma (Artist, Public Relations Department), Shyamlanand (Artist, Science College, Patna).

Contemporary Artists

Among the contemporary artists of Patna the following may be mentioned :—

Painting

Radha Mohan.—He works both in water and oil media. Some of representative works : Babu Kunwar Singh (water colour),

Portraits of Dr. Rajendra Prasad, Pandit Jawahar Lal Nehru and Dr. Sri Krishna Sinha (all oil paintings)*.

Upendra Maharathi—He works both in water and oil media and has also done some pieces of creative sculpture. Besides he is Director of Industrial Designs. His representative works inclute: (1) Lord Buddha's instructions to *Bhikshukas*, (2) Court of Samudra Gupta, (3) Arya Bhatt, and (4) Birsa Bhagwan.

Dinesh Baxi.—He works both in water and oil media. His representative works are: *Swayamber* of Seeta, Last look at Vaishali, Self Surrender of Selucus, Coronation of Gopal, and Where the way ends. At present (1970) he has been commissioned by State Government to paint portraits of the leading personalities who were makers of modern Bihar and are no more.

Damodar Prasad Ambastha.—He has specialised in sculpture and water colour. His representative work is 'High and Low'†.

Nripen Roy.—He uses both water and oil as media. He has specialised in portrait painting and his representative works are the portrait of Dr. Sachchidanand Sinha and Shrimati Radhika Sinha‡.

*Portrait of Dr. Shri Krishna Sinha is in Shri Krishna Seva Sadan, Monghyr and others are in Patna University and Legislative Council Hall, Patna.

†At present (1970) he is running his studio at Bengalore and is a practising artist.

‡These works are in the Sinha Library Hall, Patna.

Uma Nath Jha.—He is a traditional painter and has exhibited his works in All India Art Exhibitions. His medium is tempra and wet fresco. His representative work is "cows"*.

Bireshwar Bhattacharjee.—He is a painter and uses oil as medium. He has exhibited his works as one man show in All India Art Exhibitions. Currently (1917) he is studying Art in Turkey.

Anandi Prasad Badal.—A painter in modern style. has adopted oil as medium.

Kumud Sharma (Shrimati).—She works in oil as medium. She has exhibited her works as show in one man Delhi twice and has participated in All India Art Exhibition held in Bihar. Her representative works are 'Loneliness', 'Churiharin' and 'Coolies'.

Kripa Sharan.—He is mainly a portrait painter with oil as medium. His works are in private collections.

Jagdish Narayan Thakur.—He is mainly a landscape painter with oil as medium. His representative works are 'Kohra Pandeya of Ranchi', 'Mother and Child' and 'Ruins of Nalanda'†.

Sculpture

Pandey Surendra.—He is mainly a sculptor and works in bronze in casting of which he received specialised training in U. S. A. He has exhibited his works in several All India

*At present (1970) Assistant Professor in Government School of Arts and Crafts, Patna.

†At present (1970) Assistant Professor in Government School of Arts and Crafts, Patna.

Art Exhibitions including National Exhibition of Art. His representative works are 'Future Age' and 'Patient'*.

P. Chandravinod.—He is mainly a sculptor in stone and has exhibited his pieces in several All India Art Exhibitions including the National Exhibition of Art. His representative works are 'Recline' and 'Tourings'.

Satyen Chatterjee.—He is a sculptor, interested in portrait statues and works in plaster and cement. He has exhibited his works thrice in one man show at Patna.

Vijay Kumar Mandal.—He is a traditional sculptor interested only in architectural form of expression. His working medium is plaster and representative work is *'Sorshi'*.

Graphic

Shyam Sharma.—He works in wood and has exhibited his works in many All India Art Exhibitions including National Exhibition of Art. His representative work is *'Christ'*.

Ranjit Kumar Sinha.—He works in intaglio technique and has participated in several group and one man shows. His representative work is 'Fishes'.

JUVENILE ARTISTS

Indira Prasad (*Shushri*).—Among the juveniles she is a promising artist and works in oil and

*At present (1970) Principal, Government School of Arts and Crafts, Patna.

embroidery. She portrays various species of mankind specially the Negroes and Tibetans in different moods as also the domestic animals. Some of her works are to be found in the Children's Hospital, P.M.C.H., Patna.

Among the jevenile student artists of Government School of Arts and Crafts (Patna), Mala Chatterjee, Sudhanshu Ranjan, Awadhesh Kumar Sinha and Shivanand Singh may be mentioned.

CHAPTER V

LITERARY AND SCIENTIFIC TRADITIONS OF PATALIPUTRA

SANSKRIT

Kikat (Vratya), which is an ancient name of Magadha, is mentioned in the *Rig Veda**. Though eloquent tributes regarding this country are rare in the Vedic literature and Brahmanic *Sutras,* the following lines are remarkable:—

कीकटेषु गया पुण्या नदी पुण्या पुनः पुना ।
च्यवनस्याश्रमं पुण्यं पुण्यं राजगृहं वनम् ॥†

After the eclipse of Taksashila (c. 6th century B.C.), the intellectual centre of India removed to Pataliputra where works in *Sutras* received much encouragement. The scholastic activities not only covered the six *Angas* of the *Vedas,* but also embraced other disciplines, such as medicine, philosophy, economics, politics, history, erotics, etc. In his *Kavya Mimansa* Rajashekher refers to Pataliputra as a seat of learning and culture in the following words:—

श्रूयते च पाटलिपुत्रे शास्त्रकार-परीक्षा
अत्रोपवर्षवर्षाविवह-पाणिनि-पिंगलाविह व्याडि ।
वररुचि-पतंजलिरिह परीक्षिताः ख्यातिमुपजग्मुः ।

*Mm. Hara Prasad Shastri: *Magadhan Literature, Calcutta* (1923), pp. 1 and 4.

†It is customary amongst the Hindus to offer *Pinda* (oblations) to their deceased ancestors on the banks of the rivers Phalgu at Gaya and the Punpun near Patna for the salvation of the departed ones. The exact location of the hermitage of Chyavana is uncertain, though according to traditions he lived in the country east to the present course of river Son near Koilwar. The sanctity of the woods of Rajagriha may perhaps be attributed to the fact that during the month of *malamasa*, all the gods and goddesses of the Hindu Pantheons are believed to have their sojourn in them and therefore by visiting Rajagriha once during this interval, one can acquire the merit of having visited all the gods and goddesses.

Eminent scholars like Upvarsa, Varsa, Panini, Pingala, Vyadi, Katyayana (Vararuchi) and Patanjali adorned the court of Pataliputra approximately during the 6th century B. C. and 2nd century B. C. when *Pataliputra* witnessed the development of classical school of Sanskrit learning*. Upvarsa was the writer of *Mimansa* though none of his works are extant. According to a tradition preserved in *Kathasarit Sagar,* Varsa was the preceptor of Panini, the renowned Grammarian, who has left his *Ashtadhyayi* to us. Pingala, a contemporary of Chandragupta Maurya, was a writer on rhetorics. Vyadi compiled a *Sangraha***. Patanjali is known for his *Bhasya,* a commentary on Panini and is also said to have officiated as a priest at one of the sacrifices performed by Pushyamitra, the Brahman General, who after dethroning the Mauryan dynasty in the 2nd century B. C. ascended the throne of Magadha. Contemporaneously, Buddhism and Jainism were also serious rivals of traditional Hinduism for royal patronage. Patanjali, it appears, received special patronage from Pushyamitra in respect of Brahmanical revival in the country. Pingala wrote *Chhand Sutra* dealing with Sanskrit classical metres in the 3rd century at Pataliputra†. Katyayana (Vararuchi) was a versatile scholar in the Nanda-Mauryan epoch. Traditions associate him with Pataliputra as a Minister of the Nandas. Katyayana wrote *Varttik* on Panini, numbering‡ 4,000 approximately. Literary accounts associate him with Pataliputra. In his *Vajasneyi Pratishakhya,* he has criticised several *Sutras* of

*R. R. Diwakar: *Bihar Through the Ages*, 1959, pp. 238-239.

***Magadhan Literature*, *op. cit.*, p. 45.

†Rajashekhar says that Pingala was a member of the learned metropolitan assembly of Pataliputra though according to Divyaayadana, he was appointed a tutor to Ashoka by Bimbisar.

‡*Bihar Through the Ages*, 1959, p. 239.

Panini and made additions and alterations to them and thus he is known as *Varttikakara pir excellence* of the school of Panini*.

Kautilya (Chanakya), Prime Minister of Emperor Chandragupta Maurya, wrote his treatise *Artha Shastra* about c. 300 B. C., possibly at Pataliputra†. It is divided into 15 *Adhikarnas* (books) with 180 *Prakarnas* (topics) and contains 6,000 *Slokas*. The arrangement of *Adhikarnas* are : (*i*) Training of Kings, (*ii*) Duties of Government Superintendents, (*iii*) Civil Laws, (*iv*) Criminal Laws, (*v*) Conduct of administration, (*vi*) Sources of strength of sovereign states, (*vii*) Sixfold policies, (*viii*) Kings addicted to vices, (*ix*) Invasion, (*x*) War, (*xi*) Corporation, (*xii*) Powerful enemy, (*xiii*) Capture of ports, (*xiv*) Secret means of injuring an enemy, (*xv*) Technical terms. As a great administrator and diplomat, Kautilya occupied a unique place in the contemporary world, and his treatise has been acclaimed as a classic for all times. It directly influenced the administration of India right up to the times of the Guptas.

Asvaghosa, a Buddhist poet and a contemporary of Kanishka (1st century A. D.) is credited with the authorship of several Buddhist dramas and *Kavyas*. One of his dramas is *Sariputra Prakarana*, in nine acts which apart from being the oldest extant Sanskrit drama, has an importance of its own, as in its formal aspect Asvaghosa follows the rules laid down in the *Natya Sutra* for the composition of a *Prakarana*. The subject matter of the drama refers to the conversion of Maudagalyayana and Sariputra, natives of Magadha, by Buddha himself. Among his secular poetical works in Sanskrit *Saundarananda* and *Buddhacharita*, written in the later epic style, are noteworthy. The former describes in eighteen cantos the

*A Comprehensive History of India, Vol. II, pp. 634-635.
†R. R. Diwakar: *Bihar Through the Ages*, 1959, p. 371.

conversion of Buddha's half-brother Nanda and the latter narrates the traditional account of the life of Buddha. Among his other works are *Mahayan Shraddhotpada* (discussion on the early Mahayan views), *Vajrasuchi* (criticism of caste system) and *Gandistotragatha* (skill in metre and sense of sound value) *. Asvaghosa preaches the philosophy of renunciation of worldly desires and love towards human beings. He was born at Saketa, but traditions confirm that he lived and worked at Pataliputra. He was also closely associated with the literary activities of the fourth Buddhist Council held in Kashmir. Traditions say that Kanishka had sent for Asvaghosa, but the latter being reluctant to go, the king invaded the capital and carried off this monk†.

The *Arthashastra* of Kautilya and the *Mahabhasya* of Patanjali show that Sanskrit had undisputed supremacy as a medium of literature and by the time of Kanishka (late 1st century A. D.) it had acquired a dominant position and was recognised by the Buddhists as the only language of cultural expression. *Buddha Charita* and *Saundarananda* are perfect examples of *Kavya* (1st century A. D.).

Of the threefold objective of Hindu views of life, *viz.*, *Dharma*, *Artha* and *Kama*, Vatsyayana's *Kama Sutra* is a treatise of *Kama*‡ and an authoritative work on erotics. According to Baudhayan the author of *Kama Sutra* was Mallanaga and his *Gotra* was Vatsyayana. The Vatsyayanas are said to be the descendants of Chyavana, who lived in the country east of the river Son near Pritikuta. The book is divided into seven parts as follows: (*i*) Introductory, (*ii*) of sexual union, (*iii*) about

*R. R. Diwakar: *Bihar Through the Ages*, 1959, p. 238.

†*Ibid.*, p. 239.

‡Manu deals with Dharma while Kautilya in his *Arthashastra* has propounded the theories of administration.

the acquisition of a wife, (*iv*) about a wife, (*v*) about the wives of other men, (*vi*) about courtesans, and (*vii*) about the means of attracting others to yourself. The *Kama Sutra* seems to have been composed between the 1st and 4th century A.D.*. The upper limit for this date is fixed by Vatsyayana's allusion to an incident relating to the king Kuntala Satakarni, who reigned in the first years of the Christian era. The lower limit is provided by the fact that Kalidasa, who lived in any case not later than the 5th century A. D., has in his works numerous allusions which indicate his detailed knowledge of *Kama Sutra*. The model that Vatsyayana adopted for this work was *Arthasastra* of Kautilya**. He composed it in *Sutra* form. His approach is basically that of a sociologist and he deals with the intimate questions in an objective and scientific manner†. It is remarkable that throughout his work Vatsyayana keeps up the attitude of a moralist. The most authoritative commentry on it now generally on use is of Jaimangala, also known as *Sutra Bhasya*. Vatsyayana has a profound influence on Kalidasa, whose *Kumarsambhava* in the eighth canto is primarily devoted to amorous dalliances of Shiva and Parvati and this could be interpreted only in terms of Vatsyayana's *Sutra*‡. The later Indian poets whether in Sanskrit or vernaculars took Kalidasa as their model in respect of love poetry and thus the influence of Vatsyayana can be traced even to the present time§. The influence of the *Kama Sutra* on the sculpture of India is also noticeable. The most notable

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*K. M. Panikkar: *Introduction to the Kam Sutra of Vatsyayana*, edited by W. G. Archer, London (1963), p. 47.

**Ibid.*, p. 49.

†*Ibid.*, p. 54.

‡*Ibid.*, p. 70.

§Cf. *Abhijnan Shakuntalam; Amarusatak; Arya Saptasati* (7th century, Govardhanacharya); *Geet Govinda* (Jaideva, 11th century); *Chandidas; Vidyapati.*

examples of *Maithuna* sculptures are on the temples of Konarka (Orissa), Puri, Bhuvaneshwar, Khajuraho (Madhya Pradesh), Ajanta caves (Maharashtra) and Nagarjunikonda. Even in the field of paintings the influence of Vatsyayana is descernable. For example, Radha-Krishna paintings draw their inspiration from the *Geet Govinda* and similar works which themselves draw freely from Vatsyayana.

Dattaka who lived perhaps during Mauryan times at Pataliputra compiled a work entitled *Vaisika*. He is supposed to have written this book at the request of courtesans of Pataliputra, who were celebrated all over India for their education and culture*. This work deals with the art of courtesans. The *Vesa* or courtesan's quarters of Pataliputra has received special mention in *Chaturbhani*, a work of Gupta period†.

In the field of science also, the contribution of Pataliputra is remarkable. Arya Bhat, who was a resident of Pataliputra wrote *Arya Bhatiyam* in 500 A. D. and propounded the theory that the earth is round and it rotates on its axis. This was a revolutionary concept of science in the contemporary civilised world‡. He also made outstanding contribution in the field of algebra and spheric geometry.

Kuvera, a section of Vatsyayana family, was a Vedic scholar of deep learning in the 5th century A. D. Bana is also said to be a descendant of this line and wrote *Harshacharita* (7th century A. D.) which is the earliest piece of historical literature in Sanskrit and *Kadambari*, the earliest novel of the world.

*K. M. Panikkar: *op. cit.*, p. 51.

†R. R. Diwakar: *Bihar Through the Ages* (1959), p. 239.

‡*See*, *Patna District Gazetteer*, 1970, p. 511.

After the disappearance of the central authority of Harshavardhan in Northern India in the middle of the 7th century, Pataliputra began to decay and after the conquest of Bihar by Muslims at the end of the 12th century A. D., its traditional cultural life almost collapsed. During the Muslim regime, Persian as court language had taken its place and later was substituted by Urdu. With the renaissance of Indian culture in the late 19th century, there came a reawakening at Pataliputra also. The Sanskrit Sanjivan Samaj was founded at Patna in 1887 and it became a rallying point for scholars, some of whom became teachers of Sanskrit in schools and colleges. Among the notable scholars of Sanskrit in the 20th century, the following may be mentioned: Ugranath Jha (Astronomy and Astrology); Mm. Harihar Kripalu Dwivedi (*Vedanta Prabandh*); Bhisak-ratan Brajvihari Chaturvedi (*Manovijnanam*); Mm. Pandey Ramavatar Sharma (वाङ्मयार्णवः); Rahul Sankrityayan (प्रमाणवार्भिवक); Kaviraj Vishwanath Jha (works on Ayurved); and Vishnukant Jha Shastri (*Rajendra Prasasti*)*.

Pali

The most outstanding work of Ashoka's reign was *Kathavathu* by Moggaliputra Tissa, the President of the Sangiti. It is a record of the discussions and controversies that took place between the *Theravadins* and other sects. The *Mahasanghikas* in the post Ashoka eras created powerful literature, first in mixed Sanskrit and later in pure form. The other notable works in Pali produced at Pataliputra are *Vinaya* (a book of religious discipline compiled by Sarvasit Vadin); *Mahavastu,* originally written in second century B. C. but enlarged in the fourth century A. D.; *Lalitavistara* (its present form seems to be a recast of an older *Hinayana* text of a biography of

*For details *see*, *Patna District Gazetteer*, 1970, pp. 511—13.

Buddha according to Sarvastiva School), it was translated into Chinese in the first century A. D.; *Sukhavativyuha* (translated into Chinese between A. D. 147—186); *Prajnaparamita* (translated in Chinese in 179 A. D.); *Avadanasataka* (translated into Chinese in the first half of the third century A. D.); *Saddharmapundrika* (translated in Chinese in A. D. 223); *Asokavadana* (translated into Chinese between A.D. 281—306)*.

Pali was a medium of Buddhistic philosophy. Lord Buddha and other monks of Buddhist order also preached through this to laity. It was through Pali that India could establish cultural links with Ceylon, Burma and Siam. Irrespective of the original home of Pali, it is a fact that it was language current in Magadha in the times of Lord Buddha. Buddha Ghosh says that the language of the Buddhist scripts is Magadhi†.

After the sack of Nalanda at the close of the 12th century at the hands of the Muslim invaders, the valuable library containing Buddhist literature was burnt to ashes and the monks were done to death. However, some who could make their escape with the manuscripts in their hands went to Tibet which became the repository of Buddhist literature. In 1930s Tripitkacharya Rahul Sankrityayan sojourned in Lhasa (Tibet) and brought photostat copies of Chinese and Tibetan versions of the Pali texts and also certain Sanskrit texts‡.

PRAKRIT

The Jaina literature is mainly in Prakrit which is also known as *Arsha* or *Ardha-magadhi*. It is also known

**Bihar Through the Ages*. 1959, pp. 241-42.

†*Ibid*., p. 177.

‡The J. B. R. S., Vol. XLVII. Parts I—IV, January-December, 1961.

as *Agama* or *Sidhanta*. Tradition has it that a Council of Jaina monks was convened at Pataliputra in the reign of Chandragupta Maurya and under the Presidentship of Sthulabhadra, the Council fixed up the canons. The labours of this Council have remained in the *Agama* text (45 parts) of the *Svetambaras*. The *Ardha-magadhi* text of the *Agama* as recited in the Pataliputra Council, has preserved the most ancient canonical traditions of the Jainas*. Lord Mahavir is said to have preached through Prakrit.

PERSIAN

The Turko-Afghan kings brought with them their court language, Persian, and introduced it in India. Their rule lasted for several centuries and thus Persian language got a foothold in this country. Gradually this took deeper roots and after the decline of Turko-Afghan and Mughal rule it continued its sway over the intelligentsia and ultimately gave birth to Urdu language. Soon after the conquest of Bihar by Muhammad Bakhtiar Khilji in 1199, Persian was introduced in Bihar and it became the language of administration. The rulers, no doubt, learnt the language of the people, but they promoted Persian. But it remained confined to the upper strata of society.

Persian literature in this province was first produced by saints and *Sufis* who were themselves learned men. They never cared for royal patronage and cultivated literature for its own sake and also to shape the religious outlook of the people. The main literary centres in Bihar for propagation of Persian literature were Patna, Maner and Biharsharif, though Barh and Rajgir were also not insignificant.

*The *Kalpasutra* of Bhadrabahu is also an outstanding work. He is acclaimed as the spiritual preceptor of Chandragupta Maurya.

Shaikh Sharf-ud-din Ahmad, born in Maner was the first important writer as well as a saint. He died in 1380 A. D. He was one of the best Persian prose writers of his time. His style is simple and direct combining dignity and grace. Sixteen of his works are available*.

Ahmad Chiramposh of Ambair (Biharsharif), the first cousin of Sharf-ud-din Ahmad, was a mystic philosopher and poet. Like other *Sufis* of Bihar, he recognized truth in every faith and emphasized the need of love. His contribution to Persian consists in his mystic utterances as compiled by his disciples, and in his *Diwan* (poetical works).

Ibrahim Qiwam Faruqi, who lived at Biharsharif was the author of *Sharaf-Namah*, a Persian dictionary†.

Shaikh Hasan Tahi (died 1503) was born in Bihar though his family hailed from Multan. He went to Delhi during the time of Sultan Sikandar Lodi. He has left a work entitled *Miftahul-Faiz*.

The most celebrated teacher and scholar of Bihar during the rule of the Sur dynasty (16th century) was Maulana Shamsul Haque *alias* Badh Haqqani Al Bihari. Another saint-scholar, Mulla Budh Danishmand was held in high esteem by Sher Shah. In recognition of his abilities Sultan Salim Shah Suri appointed him as an arbitrator in the case of the apostate, Mir Syed of Jaunpur, who claimed to be the promised Mehdi. He wrote a book on Muslim jurisprudence entitled *Sharhi Aqaid-i-Qaazi*. Another literary figure is Mulla Abdur Rahim Suri of Bihar, the author of a Persian dictionary *Kashful*

*Abul Fazal has referred to their author's letters in his *Ain-i-Akbari*.

†There is a manuscript of this work in the British Museum and Patna Oriental Public Library.

Loghat Wal Istilahat, written c. 1619 A. D. It is specially intended to explain the symbolic language of the *Sufis.*

Persian which had primarily been the medium of religious teaching and the vehicle of the ecstatic expression of the *Sufis,* had steadily been gaining ground in Bihar. It was recognized as the language of the Revenue Department by Sher Shah. The author of *Tarikh-i-Sher Shah* informs us that there was appointed in every pargana one Amir, one Shiqadar, one treasurer and one Kar-Kun to write in Hindi (*Kaithi*) and one in Persian. Thus Persian had entered the field of administration, where it continued to hold sway for over two centuries.

Bihar was annexed to the Mughal Empire during the reign of Akbar in 1574 and Patna became the seat of the Mughal Governor of Bihar. The rulers were mostly Persians, who were followed by a train of artisans, traders, poets and literary persons, who settled in various parts of Bihar. Patna was the meeting place of scholars and poets, and the author of *Subha-i-Sadiq* refers to several personalities who flourished during the reign of Jahangir. Persian became the language of court and administration. Some of the Governors were themselves men of letters and lovers of art and poetry. State patronage as also the grace and melody of the language encouraged the nobility to develop a taste for Persian. Arrangements were made to teach it to youths without any bias of caste or creed. Some of the important teaching institutions were: (*i*) Madrasa-i-Zainabia at Phulwarisharif, (*ii*) Madrasa-i-Saif Khan at Patna, (*iii*) Madrasas at Biharsharif and Rajgir and (*iv*) Madrasa of Badh Haqqani and Mahmud Danishmand at Barh. Persian was the medium of instruction. Penmanship and letter writing were highly prized accomplishments. It was the patronage of the State and nobility that attracted Persian poets even from foreign countries to

Bihar, such as Ahmad Yar Khan (takhallus 'Mujid') of Samarkand, Mirza Arif Beg of Badakhshan. Biharis, too, produced works in prose and poetry which have elicited the appreciation of the Persians and the Arabs.

Mirza Abdul Qadir, poetically surnamed 'Bedil', in *Chahar Unsur,* mentions Mehsi and other places in North Bihar. He was well versed in theology, mathematics, philosophy, medicine, astronomy, geometry, history and music. He introduced new forms in Persian poetry. He has left a Persian *Diwan* comprising about hundred thousand couples. His prose works consist of (*a*) *Chahar Unsur,* (*b*) *Ruqatt,* and (*c*) *Nekat-i-Bedil.*

Moulvi Muhammad Sayeed or Sa'ad Qureshi of Azimabad was well versed in Persian and Arabic learning. A prolific writer, he composed two *Diwans,* one of which bears the pen-name Sa'ad and the other Ghalib. He has left 55 works among which the following works, mostly commentaries on grammar, lexicon, rhetoric and prosody, are available in manuscript form: (*a*) *Afiva Sharhe Shafia,* (*b*) *Sharhe Maaqmat Hariri,* (*c*) *Kajia va Shafie,* (*d*) *Qindi,* (*e*) *Intekhab-i-Bebadal,* (*f*) *Sharhe Nesab-i-Sibyan,* and (*g*) *Mezamul Ashaar.*

Besides great prose writers, Bihar has also produced eminent poets, the most notable being: Khwaja Amin-ud-din 'Amin', Karim Ali 'Ve-raya', Shah Ali Akbar 'Anwar', Shaikh Md. Riza, Shaikh Md. Daem 'Bekhud', Md. Jaffar Khan 'Raghib' and Khwaja Abdul Fatah Khan 'Funun'.

There were also some well known Hindu poets of Persian, the most outstanding being Raja Ram Narayan 'Mauzoon' and his brother Raja Dhiraj Narayan, both pupils of the Persian poet Shaikh Ali Hazeen. Other well known poets were Basawan Rai 'Bedar', Munshi Surb Sukh 'Khakister', Lala Sobha Ram 'Danish', Bilas

Rai 'Rangin', Munshi Majilis Rai, Munshi Manohar Rai, Raja Pearey Lal 'Ulfati' and Lala Ujagarchand 'Ulfat'. Raja Pearey Lal 'Ulfati' was a fine *ghazal* writer*. He also composed a mathnavi entitled *Nairang-i-Taqdir*. Besides a Persian *Diwan*, Lala Ujagarchand has left two collections of letters, *Insha-i-Ghalib* and *Insha-i-Ulfat*.

Haji Ahmad Sayeed was a Persian and Arabic scholar as well as a lawyer and theologian. He was for a long time in the service of Emperor Shah Jahan. Mulla Mohiuddin, commonly known as Mulla Mohan Bihari, served for twelve years as the preceptor of Aurangzeb. One of the eminent jurists and lawyers of Patna was Maulana Fasih-ud-din of Phulwarisharif.

In 1832 Urdu was substituted in place of Persian as the court language and this gave a set-back to Persian studies. But the upper strata of society continued to use Persian even in their correspondence thereafter and poets and writers expressed themselves in Persian until the end of the 19th century.

Raja Ram Mohan Roy (1744—1832) came to Patna to study Persian. He wrote a book in Persian *Tohfatul Mowah-i-Din*† (a gift to the Unitarians). *Subh-e-Sadique* and *Insha-i-Ulfat* written by Mohammad Sadique and Lala Ujagarchand Ulfat respectively represent the intellectual life of Bihar in the 17th and 18th centuries.

Shah Mohammad Muna'm (died 1771) was the author of *Ilhamat-e-Munami* and *Mokashafat-e-Munami*, both being on mysticism. Mullah Wahidul Haque Abdali (died 1785) lived at Phulwarisharif and was a *Sufi* writer, who wrote books on ethics and mysticism.

*A Collection of his 57 *Ghazals* is available in manuscript form in Bankipur Library, Patna.

†R. R. Diwakar: *Bihar through the Ages*, 1959, p. 751.

Shah Rukunuddin Ishaque (died 1778) was a spiritual leader of Bihar and has written books on ethics and mysticism.

Abdullah Taid (died 1791) lived at Patna and was the author of *Reyadul Munshaat*, a collection of letters addressed to leading personalities of the time and also compiled a *Diwan* of Persian verses. Ali Ibrahim Khan (Khalil), a native of Patna (died 1793) wrote *Kholashatul Kallam* (biographical notices of Persian Mathanavi writer), *Gulzare-Ibrahim* (biographical notices of Rekhta writers) and *Suhufe-Ibrahim* (biographical sketches of Persian poets)*. Mohammad Ali Tamanna compiled a Biaz of poems, *Mansoorat* (a collection of letters and elegant prose pieces). Mir Mohammad (died 1801) belonged to Azimabad. His pen name was Reda. Among his works is Persian *Diwan*†.

Maharaja Kalyan Singh Ashique (died 1812), son of Maharaja Sitab Rai and himself a Naib Nazir of Bihar, in the latter half of the 18th century wrote *Kholashatul Tawarikh* (History), *Faridus Saiyor* (a versified history of early Islam), and *Tarikh-e-Zeba* (a versified romance). Nurul Haque Tapan (died 1870) hailed from Phulwarisharif and wrote *Anwarut Tariquat*. He was a good calligraphist also‡.

Hassan Kuli Khan, a native of Patna, is known for his book *Nishtar-i-Ishq*, completed in 1817. This is a biography of poets in two volumes containing more than

*His letters collected by his nephew Yahia Ali are preserved in the British Museum and throw much light on the social conditions in contemporary Bihar.

†It is preserved in Khoda Bakhsh Oriental Public Library, Patna.

‡His *Diwan* written in his own hand is preserved in the Khanquah of Mangal Talab, Patna City.

150 notices arranged in alphabetical order. Bibi Rawshan (died 1831 at Phulwarisharif) was a scholar of Arabic and Persian*. It is said that she was also a scholar of Sanskrit.

Amin Ahmad Thabat of Biharsharif (born 1832) wrote a collection of Persian verses.

Fani Bahadur Khani (an encyclopaedic work on mathematics and other sciences in Persian) was begun in 1832 and completed in 1833. It was written at the request of the patron and dedicated to him. Maulavi Ahmadi (1763—1835) of Phulwarisharif wrote treatises and commentaries on existing scientific books. Syed Shah Gholam Hussain (died 1842) hailed from village Bitho, Patna and was the author of *Karistane Ishque*. His *Diwan* contains nearly 126 Persian *Ghazals*. Shah Abul Hasan Fard (1771—1848) was a great scholar of Arabic and Persian. Wazir Ali Ibrati (died 1896) was born at Patna and was a contemporary of Mirza Ghalib. He compiled *Reyadul Afkuar* in 1852. Pearelal Ulfati was a noted Persian poet. Shah Mohammad Sayeed Hasrat (died 1886) belonged to Patna and was a Persian poet. Hakim Abdul Hamid Parishan (1829—1905) apart from being a good physician, composed verses in Arabic, Persian and Urdu.

Though Persian remained a language of administration and court for about 200 years and was used by lawyers, writers, traders, etc., it was not a spoken language of the country.

The Institute of Post Graduate Studies and Research in Arabic and Persian Learning, Patna, established in 1955, is a Government institution for promotion of Arabic and Persian studies in Bihar. It has produced research work in Arabic and Persian under the guidance of its Directors, *viz.*, Dr. Syed Ahmad, Prof. Syed Hasan and

*Her Persian and Urdu works are preserved in the library of Khanquah, Phulwarisharif.

Prof. S. M. Ataur Rahman Ata Kakvi. Dr. Syed Ahmad has edited the Arabic manuscript *Kitabul wasaya* of Al Ahaqdisi; Prof. Syed Hasan the *Diwans* of Muzaffar Bulkhi and Rukn-i-Sain, a contemporary of Hafiz; and Prof. Ataur Rahman Ata Kakvi, the *Tazkeras, Safina-e-Khushgir* of Bindraban Das, *Safina-e-Hindi* of Bhagwan Das and *Nisatr-e-Ishque* and the *Diwan* of Khawaja Aminuddin of Patna. Kakvi is also the author of several works including *Tahquiqi Motalai, Tanqidi Motalai, Motalai-e-Shad, Motalai Hasrat, Hairatzar, Gul-hai Rang Rang* and *Jamal-e-ghazal.* Dr. S. Ali Haider Naiyer, a teacher of the institute, has edited *Asif Nama* and *Diwan-e-Persian.*

Arabic

The holy books of the Muslims, *Quran, Hadees* (traditions) and *Fiquah* (laws) which are in Arabic generally encourage the study of this language. It was propagated through *maktabs* and *madrasas* which taught Arabic to Muslim children and youngmen. Muslim rulers constructed mosques in their territories and usually mosques had a *maktab* or a *madrasa* attached to them, which imparted education not only in the Three R's, but also in Arabic, Turki and Persian. Bakhtiar Khilji is said to have established *maktabs* and *madrasas* in different parts of Bihar and particularly at Biharsharif, his main centre of military operations.

Among the renowned *madrasas* located in Bihar during the Turco-Afghan period the following may be mentioned: *madrasas* of Makhdum Sharf-ud-din Yahiya, Ahmad Chiramposh (of Ambair), Sheikh Badh Sufi Malikku-Ulema, Sheikh Abdun Nabi (son of Sheikh Badh), and Qazi Abdul Shakur at Manersharif. Yahiya and Chiramposh were noted for their erudition in poetry and theology and commanded respect not only of scholars of neighbouring

countries but also of Firuz Tughluq, the Turco-Afghan Sultan of Delhi, who was a lover of learning. The *madrasas* of Kazi Ziaullah of Biharsharif, of Shamsul Huq *alias* Buddh Hoqqani at Bazidpur near Barh, those of Mulla Mansoor Danishmand and Mulla Abdus Sami at Rajgir, that of Amir Ataullah Zainabi at Phulwarisharif and those of Mullah Shafi and Mulla Afaque at Amthua were also notable*. Biharsharif had many *madrasas* at different times. There was one at Chistiana of which the most famous teacher and scholar was M. Abdul Muqtadir, the author of *Marghub-uz-Zakirin*. Another was at Murarpur. A third was at Mirdad under Qazi Ziaullah who, together with another son of Bihar, Sheikh Salch, was tutor of prince Aziz-ud-din, later Alamgir II. Maulana Mohiuddin *alias* Mulla Mohan Bihari and other scholars were also products of these *madrasas***.

Barh was another centre which could boast of scholar Mulla Mahmud Danishmand, whose mosque and mausoleum bearing inscriptions of the time of Shah Jahan can still be seen. Only a few pillars now represent the site of the converted *madrasa* at Rajgir run by Mulla Mansoor Danishmand and his son, Mulla Abdus Sami†. The distinguished Sufi saint of Bihar (Ambair), Hazarat Ahmad Chiramposh (14th century) wrote several verses of high order‡. Several scholars of Bihar served as teachers to the Timurid princes. One was Maulana Qazi Mujibullah, son of Maulana Hafizullah, who had taught Jahandar Shah. Maulana Amanullah (born at the end of Akbar's reign) received grants for teaching the princes, including Mohammad Muazzam (the future Shah Alam), and died at

*R. R. Diwakar: *Bihar through the Ages*, 1959, p. 435.

**Ibid*, p. 540.

†*Ibid.*

‡*Ibid*, pp. 448-449.

a very old age in the time of Aurangzeb. Other Bihari was Mulla Ziauddin Muhaddis who was the pupil of his own scholarly father, Mulla Sayeed*.

The most famous college in Bihar was the madrasa-i-Saif Khan, founded on the bank of the river Ganga, west of the fort of Sher Shah, in 1626, by Saif Khan, the Governor of Bihar. It flourished at the time of Nawab Zaid-ud-din Haibat Jung, Governor of Bihar (1740—48), who added a library to it. The author of *Siyar-ul-Mutakhereen* has referred to some of its scholars†.

URDU

The development of Urdu in Bihar was on lines similar to those in Delhi as Bihar always remained under the direct socio-political influence of Delhi.

Patna with its suburbs developed into a cultural centre in eastern India under the Turks, Afghans and Moghuls. The *sufis* felt at home with its mystic tradition. Many Delhi noblemen settled in Bihar and Persian poets from Delhi often visited this Province. Some of them, *e.g.*, Kalim, Arif, Qazvaini, Yazdi and Ali Hazin also sojourned at Patna. The Hindus and Muslims of Bihar had developed a taste for Persian. These factors contributed to the formation, development and spread of the Urdu language and literature.

The leading Urdu poets of Patna in medieval times were : Bedil Azimabadi (born 1643), Hazarat Emad-ud-din Emad of Phulwarisharif (1654—1712), Hazarat Shah Ayetullah 'Jauhari' and 'Mazaqi' of Phulwarisharif. They composed *ghazals, marsias* and *masnavis.*

Raja Ram Narayan 'Mauzoon' (died 1763) was the disciple of Ali Hazin, the famous Persian poet who had

*R. R. Diwakar : *op. cit.*, pp. 540-541.

†*Ibid*, p. 541.

come to India. Mauzoon composed poetry both in Persian and Urdu. Sheikh Muhammad Raushan 'Joshish' Azimabadi (1737—1801) was one of the notable contemporary poets. Qazi Abdul Wadood has very ably edited *Diwan-i-Joshish*. Gholam Ali 'Rasikh' Azimabadi (1748—1825) is called 'Meer of Bihar'. His poetry was appreciated even by the great master Meer Dehlavi.

Maharaja Kalyan Singh 'Ashique' (1751—1824) was the son of Maharaja Shitab Rai, Nazim of Bihar. The family patronized learning and literature. His long Urdu *masnavi* has been discovered and published recently.

It is evident from *Subh-e-Sadiq*, that by the time of Jehangir, Patna had become a resort of poets and scholars, including some from other countries. During the regime of the Irani Governor of Bihar under Shah Jahan, the mosque and *madrasa* of Saif Khan were nurseries of talented and scholarly people. Under Aurangzeb, the area round Patna supplied private tutors to Delhi princes. Mirza "Fitrat' and Abdul Qadir Bedil passed many years in Bihar. The importance of Patna as a cultural centre increased when Azim-us-Shan set up court here and by an Imperial *Firman*, the town became known as Azimabad. Farrukh Seyar who was crowned at Patna, and Husain Ali Khan, the younger of the Sayyed brothers, who were known as the king makers, helped him to the Imperial throne of Delhi, added to the grandeur and glory of Patna. For about four decades Patna was a haven of refuge and Azimabad became Delhi in miniature.

Urdu used by the poets and prose writers was simple, free from unfamiliar Persian, and uncouth Arabic words. The authors wrote as they spoke. The subject-matter of poems and tracts written in Urdu were mostly canons of religion and mystic philosophy, praises of *Allah* and of the Holy prophet of Islam, or the tragedy of Kerbala.

A learned and saintly scholar-poet of Phulwarisharif was Shah Ayetullah, who wrote under three pen-names—'Shorish' in Persian, 'Jawhari' in Rekhta or Urdu, and 'Zawaqi' in Urdu *Mersia* (dirge). Perhaps his best and longest work in Urdu is his Mathnavi, *Gawhar-e-Jawhari*, composed in 1747. Another contemporary poet of Patna was Mir Gholam Husain Shorish (died 1778), who wrote literary criticism and biographical accounts of Urdu poets. The less known, but valuable *Tadhkera-i-Ishqi* by Shaikh Mohammad Wajih-Uddin 'Ishqi' of Patna, contains biographies of the Urdu poets of the whole of India, including as many as seventy belonging to Patna.

Among the host of poets and authors who flourished in Bihar in the latter half of the eighteenth century and whose Urdu *Diwans* (collection of poems), *Mathnavis* or other works in Persian and Urdu have survived, mention may be made of: Mohammad Rawshan 'Joshish', a contemporary of Mir Hasan of Delhi (also a reputed musician and sitar player); Mohammad 'Abid' and 'Dil', both sons of Raja Jaswant Rao Nagar; Mohammad Reda, son of Mir Jamaluddin Husain, of Patna (died 1801); Haibat Quli Khan 'Hasrat' (died 1795); Shaikh Gholam Yahya 'Huzur' of Patna, son of Shah Mohammad Mazhar; Mirza Mohammad Ali 'Fidwi', *alias* Mirza Bhachchoo, who, according to the author of *Gulzar-i-Ibrahim*, came to Patna from Delhi and finally settled and died here; Mir Zeyauddin 'Zeya', a contemporary of the famous Urdu satirist, Sawda; Shah Noorul Haq 'Tapan' (b. 1743, died 1817) of Phulwarisharif; and Shah Ruknuddin 'Ishq' *alias* Shah Ghasita (died 1788) who was also the author of some Sufistic treatises*

Urdu attained a high mark at the hands of Gholam Ali Rasikh (1748–1822), who expressed his sublime thoughts

*His *Diwan* consisting of 800 Odes, is available in the library of Khanqah, Phulwarisharif.

in enduring poetry. Talib Ali 'Talib', a younger brother of 'Rasikh', and Ashraf Ali Khan 'Foghan' were contemporary authors. Though Foghan was from Delhi, he had settled at Patna.

In course of time, literature flourished with fresh vigour and new features. Among the famous Urdu poets of the nineteenth century, the following may be mentioned: Syed Shah Amiruddin, 'Wajd' of Biharsharif (1798—1870). Mokarram Ali Khan 'Makarram', a contemporary of Urdu poet Ghalib, Syed Shah Ulfat Husain 'Faryad' (b. 1804), Shah Abul Hasan 'Fard' of Phulwarisharif (1777—1848), Maulavi Ahmad Kabir 'Hairat' (1777) and Mir Monawwar 'Hairan', a disciple of Joshish. That Urdu had begun to find a place in correspondence long before the works of Ghalib saw the light of day, is evident from the letters that Shah Hasan Ali of Mitan Ghat, Patna wrote to his disciple, Shah Farhatullah 'Farhat' of Karim Chak (Chapra). Perhaps the most outstanding poet and prose writer of the period was Mir Syed Ali Mahammad Shad of Azimabad (b. 1846), author of romances and novels. The greatest Mathnavi writer of Bihar who flourished during the period was Syed Shah Amin Ahmad (1832—1903), whose pen-name in Urdu was 'Thabat' and in Persian 'Shawq'. Syed Shah Mohammad Akbar (1844—1909) of Danapur was one of the most prolific writers of his age. He produced a large number of treatises on different topics and has left two Urdu *Diwans*. Abdul Ghafoor Shahbaz (1857—1908), a resident of village Sar Mehri in the district of Patna, was a prolific writer, poet and prose stylist. His best known work is *Zin-dagani-i-be-Nazir*, which is an authentic biography of the poet Nazir Akbarabadi and a review of his poetry. Maulana Syed Sulaiman Nadvi (b. 1884, d. 1953) of Desna, has enriched Urdu by his simple, graceful and idiomatic style. He has also written many books concerning Islamic history. Besides, he was also a Urdu poet.

Another prolific contemporary writer whose works are popular, was Maulana Manazir Ahsan (1894–1956) of Gilani, Patna. He was reputed for his scholarship and deep theological knowledge and most of his works are regarded as valuable contributions of Urdu literature. Abdul Jamal Mohammad Ahsan 'Sakhan' (d. 1936) was a poet in Persian and Urdu and a regular contributor to the newspaper, *Al Panch* of Patna (started 1885).

Among the women litterateurs of the 18th and 19th century, Bibi Rawshan (died 1813), wife of Qazi Syed Shah Alam, a scholar of Arabic and Persian and also wrote verses in Urdu, is popular for her marriage-songs composed in simple and colloquial Hindi. Bibi Tahera (d. 1835), wife of Shah Barkatullah, was deeply versed in theology and Islamic jurisprudence and wrote many treatises on controversial religious topics*. She was also a poet of Persian and Urdu. Monirun-Nesa 'Monir' (1814–1904), daughter of Shah Enayat Hussain, was well-versed in Arabic and Persian and was a poet of Urdu†. Bibi Waliyya was the most celebrated woman *Sufi* saint of Phulwarisharif. Her ecstatic utterances and the accounts of her revelations have been recorded in several volumes‡. She ranks high among the mystical Urdu poets. Some of her verses on the lines of Hindi *Dohas* are popular. Bibi Radiyya Khatun (pen-name 'Jamila') was the wife of Maulavi Khuda Bakhsh Khan, founder of the Oriental Public Library at Patna. She composed verses both in Persian and Urdu. She has left *Diwans* which have not yet been published**.

*These are preserved in the Khanqah Imadiya, Patna City.

†A collection of her works is available at village Jamuanwan Patna.

‡They are preserved in the library at Phulwarisharif.

**R. R. Diwakar: *Bihar through the Ages*, 1959, pp. 756–764.

Sultan Azimabadi, Shad Azimabadi, Azad Azimabadi, Mobarak Azimabadi, Shoq Neemvi, Sukhan Bihari and a few others were poets of high order, who lived at Patna and its suburbs. Shahbaz Azimabadi is better known as a critic of Urdu, but he also made a substantial contribution towards the development of the school of realism in Urdu poetry, founded by Azad and Hali. Shad, Azad and Mobarak are famous as *Ghazal* writers. Shad and Azad wrote *mersias* and *musnavis* also. Mobarak Azimabadi was a prominent disciple of Dagh Dehlavi. *Jalwa-e-Dagh*, a collection of Mobarak's *Ghazals*, was published by him.

Doctor Azimuddin Ahmad (died 1949) was a scholar as well as an educationist. He gave a new turn to Urdu poetry. His collections of poems and *Ghazals*, *Gul-e-Naghama*, influenced the modern poetic talents. Bismil Azimabadi, Jamil Mazhari, Parvaz Shahedi, Ata Kakvi, Kalimuddin Ahmad, Akhtar Orianvi, Razi Azimabadi, Raza Naqvi Wahi, Kalim Ahmad Ajiz, Hosh Azimabadi, Ramz Azimabadi and others have already made a name in the world of Urdu poetry. Shah Jhhabu Bismil Azimabadi and Ata Kakvi are disciples of Shad Azimabadi. Jamil Mazhari has published his collection of Urdu *ghazals*, *Fikr-e-Jamil* and *Naqsh-e-Jamil*. Two collections of Parvaz Shahedi, *Ruqse-Heyat* and *Tasleese Heyat* have already come out.

Among the contemporary poets are Akhtar Orianvi (*Anjumane-Arzoo*, *Yak Chaman Gul*), Kalimuddin Ahmad, Raza Naqvi and Bahauddin Ahmad. Urdu prose developed with religious controversies between the different sects of Muslims and a very considerable controversial religious literature was written by Nawab Imdad Imam Nasr of Neora. Nawab Nasir Hussain 'Kheyal' Azimabadi also made substantial contribution to it. He wrote *Dastan-e Urdu*, a book of literary history. Besides, he attained a high stature in letter writing also.

The *Al Panch,* a Patna weekly, reviewed the contemporary events with wit and satire and thus contributed to the maturity of Urdu prose. It appears that a dramatic society was also established at Patna to stage plays. Shahbaz Azimabadi wrote poetic satire on the crazy theatre fans. As regards novels, Syed Afzaluddin of Barh wrote *Fasana-e-Khurshidi,* Ali Sajjad Azimabadi *Mahalkhana* and *Nai Naweli,* Shad Azimabadi wrote three parts of *Valaiti-ki-Apbiti* and Rasheeda-tun-Nisa wrote *Islahun Nisa.* Both Shah Azimabadi and Azad Azimabad were good prose writers also. Jamil Mazhari wrote a novelette *Ferz-ki qurbangah par.* Akhtar Orianvi, Sohail Azimabadi and Shakila Akhtar have contributed to short story writing, *e.g.,* Akhtar Orianvi: *Manzaro-Pase Manzar, Kalian aur Kante, Ketchliyan aur Balejibril* and *Sapno Ke Des mein;* Sohail Azimabadi : *Alau;* and Shakila Akhtar : *Darpen, Dain* and *Ankh Macholi.*

In Urdu criticism Shahbaz Azimabadi is an outstanding name. Shad Azimabadi, Azad Azimabadi and Dr. Azimuddin Ali also contributed to it. Shahbaz wrote *Heyat-e-be-Nazir* on the real value of the poetry of Nazir Akbarabadi. Nawab Imdad Imam Aasar's *Kashe-ful Haqaeq* deals with the basic values of literature. Both Kalimuddin Ahmad (*Urdu Shairi per ek Nazar, Urdu Tanqueed per ek Nazar* and *Phan-e-Dastan Goi*) and Akhtar Orianvi (*Qadro Nazar, Tahqeeque* or *Tanqueed-e-Jadeed, Kasoti* and *Motaleya-o-Mobahesa*) are literary critics. Abdul Mughani of Patna is also a contemporary critic.

In the field of research, Qazi Abdul Wadood has written copiously and has edited *Diwan-e-Joshish Azimabadi. Jahan-e-Ghalib* is his another research project. Dr. Akhtar Orianvi, Dr. S. M. Sadruddin, Dr. Motiur Rahman, Dr. Mumtaz Ahmad, Dr. Yusuf Khursheedi, Dr. Kalim Ahmad Ajiz, Dr. Khalid Rasheed

Saba, Dr. Tayab Abdali, Dr. Asfa Zakeria, Dr. Roohee Majid and Dr. Nesar Mustafa have also contributed to research in Urdu, *e.g.*, Dr. Orianvi's *Bihar-me-Urdu Zaban-o-Adab-ka-irtequa* till 1857, Dr. Sadruddin's *Aaitallah Jawheri*, Dr. Mumtaz Ahmad's *Rashikh Azimabadi* and Tayab Abdali's *Sufis Mūneri*. The monthly magazines, weeklies and dailies have also shaped Urdu*. The *Sathi* edited by Dr. Khalid Rasheed Saba, the *Sada-e-Am* edited by Nazir Haider and the *Sangam* edited by Ghulam Sarwar are very important Urdu dailies at Patna. Many weeklies in Urdu have been published in Patna for a quarter of century. It goes back to the later part of the 19th century. In the recent history, the *Nawed* edited by Bari Saqui, the *Shamim* edited by Zubair Ahmad Tamavi, the *Moje-Nasim* edited by Bahauddin, the *Moyasir* edited by Prof. Abdul Mannam Bedil, the *Sub-e-Nav* edited by Wafa Mallickpuri, the *Mirikh* edited by Abdul Mughni and the *Matalae* edited by Dr. Kalim Ahmad Ajiz have done good service towards the development of Urdu literature in Patna. The *Muasir* is now a research journal of importance.

Hindi

Early in the 19th century the Christian Missionaries adopted Hindi as the medium for propagation of their faith among the local people†. This no doubt gave some fillip to Hindi prose; but as Urdu was the court language in Bihar till 1 January, 1881‡, Hindi, due to lack of official support, could make little headway in Bihar. An outstanding contribution to its growth was by Bhudeva Mukhopadhyaya (Government Inspector of Vernacular Schools), who, in 1880, inspired Babu Ramdeen Singh to

*For details *see*, *Journalism in Bihar*, 1971, a supplement to *Bihar State Gazetteer*.

†*Bihar Samachar, Swatantrata Divas Visheshank*, 1969, p. 23.

‡Mm. Parmeshwar Jha: *Mithilatatva Vimarsh*, 1948.

establish a press and bring out Hindi text books. Accordingly Khadga Vilas Press was established in 1880* by him and it brought out a children's primar, *Bal Deepak* in four parts, which became the text in the schools of Bihar. Babu Ramdeen Singh himself wrote a book named *Bihar Darpan,* which is a biography of twentythree great personalities of Bihar. Khadga Vilas Press started publishing the works of Bhartendu Babu Harishchandra serially in its journal *Harishchandra Kala.* It also printed *Vidya Vinod,* a literary magazine edited by Chandi Prasad Singh. Subsequently, a Hindi weekly *Siksha* (founded by Ram Ran Vijaya Singh, son of Babu Ramdeen Singh, and mainly devoted to educational matters) was brought out by this press and it continued till about the fourth decade of the present century. Contemporaneously Keshava Ram Bhatta and his brother, Madan Mohan Bhatta published *Bihar Bandhu,* a Hindi Journal from their own press in Patna City and made great contribution to the popularisation of Hindi in Devnagri script in courts. Keshava Ram also compiled a Hindi grammar which became a guide for Hindi writers. Munshi Radha Lal compiled a dictionary in Hindi, which was also a commendable work of the time. Among the later writers of Hindi text books Ganapati Singh, Govind Babu (his mother-tongue was Bengali), Lakshman Lal, Ram Prakash Lal, Sita Ram Saran, Bhagwan Prasad (Sri Roopkalajee), Shyam Bihari Lal, Sanjivan Lal, Pandit Baldeva Ram and Gokarna Singh may specially be mentioned†.

The introduction of Hindi in law courts of Bihar with effect from 1 January, 1881 in Devnagri character was a major landmark in the history of Hindi. The printing press and Hindi journalism also played their role in its development. The literary organisation, *Kavi*

Patna Municipal Centenary Celebration Souvenir, 1965, p. 61.

†*Bihar Samachar, Swatantrata Divas Visheshank*, 1969, p. 24.

Samaj (founded in 1880 in Patna City) also provided a forum for litterateurs of those days to promote the cause of Hindi.

Among the Hindi writers of the last and first quarter of the present century we may mention the following:—

Babu Sumer Singh (a poet of Braj Bhasa), Pandit Mukutlal Mishra, Shrikrishna Chaitanya Goswami (*Pleg Darpan*), Shiva Prasad Pandey 'Sumati' (*Alankar Grantha*, exclusively illustrated with quotations from *Ram Charit Manas*), Ramanand Singh (*Pataliputra Men Khudai*), Tek Narayan Prasad (*Bihar Vibhava*), Shyam Narayan Singh, Kamla Prasad (detective novels), Banke Bihari Lal (*Savitri Natak*) and Har Sahay Lal. Dr. Kashi Prasad Jayaswal, Barrister, apart from being a researchist and historian made valuable contribution to Hindi as editor of *Pataliputra* (1914), Sona Singh Chaudhury succeeded him. *Tarun Bharat* (1921) was edited by Nageshwar Prasad Singh.

With the creation of the Province of Bihar and Orissa in 1912, Hindi looked forward with optimism. 'The Bhartendu Epoch' of Hindi literature was making way for Dwivedi Era*. At the 10th session of the All India Hindi Sahitya Sammelan held at Patna, Pandit Vijayananda Tripathi 'Srikavi' as Chairman of the reception committee wrote out his address in chaste Hindi. Among other prose writers of the Dwivedi Era Mm. Pandit Sakal Narayan Sharma and Professor Akshaybat Mishra 'Viprachandra' may be mentioned, the latter especially for rendering Sanskrit work, *Bhamini Vilas* of Panditraj Jagannath into Hindi poetry.

*Named after Pandit Mahabir Prasad Dwivedi, editor of *Saraswati*, Allahabad, who played a great role in shaping modern Hindi prose.

Balsiksha Samiti, Granthmala Karyalaya and Hindustani Press founded by the late Pandit Ramdahin Mishra and Pustak Bhandar* and Himalaya Press by Acharya Ram Lochan Saran added pace to the development of Hindi language and literature in Bihar. Acharya Ram Lochan Saran has particularly contributed to juvenile literature in Hindi. He founded *Balak,* a children's monthly in 1926. Ramdahin Mishra also brought out *Kishore,* another children's monthly†.

Among the outstanding writers who lived at Patna in the middle of the present century and are no more the following names are foremost:—

Rahul Sankrityayan (*Bolga se Ganga*), Ramdahin Mishra (*Kavyaloka, Kavyadarpan, Kavyavimarsha*), Shivapujan Sahay (*Shivapujan Granthavali* in 4 volumes), Swami Sahjanand Saraswati (*Kisan Sabha Ke Sansmaran*—1947, *Mera Jivan Sangharsha*—1952), and Ram Briksha Benipuri (*Netradan, Amrapali*).

Perhaps the greatest contribution of Shivapujan Sahay is that he inspired a number of young aspirants to write Hindi and quite a few of them have developed themselves into writers.

The following contemporary writers have added considerably to the growth of Hindi literature :—

Raja Radhika Raman Prasad Singh (Novelist—*Ram Rahim*), Dr. Lakshmi Narain Sudhanshu (Criticism—*Kavya Men Abhivyanjanawad*), Dr. Ramdhari Singh 'Dinkar' (Poetry—*Kurukshetra*), Nagarjun (Novelist—*Balchanma*), Kedar Nath Mishra 'Prabhat' (Poet) and Phanishwar Nath 'Renu' (Novelist—*Maila Anchal*).

*It was founded earlier at Laheriasarai, Darbhanga in 1916 and the headquarters was shifted at Patna in 1929.

†See, *Journalism in Bihar*, 1971, a supplement to the *Bihar State Gazetteer*, for details.

In Post-Independence period Hindi has made great strides. It is now *Raj Bhasha* and used intensively in courts and Government offices.

English

Inspite of the fact that the Christian Missionaries opened their first establishment in Patna City in the 18th century, it appears that Patna did not get any impact of the European renaissance in respect of English education and it was not earlier than the middle of the 19th century that Bihar made a modest beginning in English education*. It was only towards the close of the 19th century when some members from certain leading families of Bihar went overseas to study for the Bar in England. Among them, Ali Imam, Hasan Imam, Sachchidananda Sinha, Mazharul Haque and Kashi Prasad Jayaswal are noteworthy. Early in the present century, Dr. Kashi Prasad Jayaswal, Barrister, achieved international repute as historian and researchist. His work, *Mauryan Polity* is a notable contribution to the ancient history of India. Dr. Sachchidananda Sinha was a prolific writer and orator. His work *Some Great Contemporaries* is based on his personal reminiscences. He was also a journalist of high standing and edited the *Hindustan Review* till the end of his life†.

Maithili

A good many creative writers in Maithili ordinarily reside at Patna. Professor Harimohan Jha is a novelist (*Kanyadan, Duragaman*) and short story writer (*Pranamya Devata*). Vaidyanath Mishra 'Yatri' is a poet (*Chitra,*

*See, *Patna District Gazetteer*, 1970.

†See, *Journalism in Bihar*, 1971, a supplement to the *Bihar State Gazetteer* for details.

Patraheen Nagnagach)* and also a novelist. Acharya Ram Lochan Saran has adapted *Ramcharitmanas* of Tulsi Das in Maithili; Govind Jha is a short story writer. The late Raj Kamal Chaudhury wrote poetry and novels; Nagendra Kumar has contributed short stories (*Sasarphani, Dristikona*); and Rajheshwar Jha is a researchist and playwright (*Mahakavi Vidyapati, Shastrartha Natak*).

Patna has been the home of a number of Maithili Journals†. Babu Lakshmipati Singh is a critic and Maithili editor.

Among the cultural organisations which promote the Maithili letters the *Chena Samiti* and *Maithili Sahitya Sansthan* may specially be mentioned. They celebrate *Vidyapati Parva* annually and on this occasion the works of Vidyapati including his music are highlighted. Besides, *Maithili Sahitya Sansthan* conducts research on various aspects of Maithili literature.

सत्यमेव जयते

*It was awarded Sahitya Akadami Prize in 1969. He also writes in Hindi under the pen-name of 'Nagarjun'.

†See, *Journalism in Bihar* (*Supra*), for details.

CHAPTER VI.

HISTORICAL MONUMENTS OF PATNA

Almost every particle of soil of Patna (ancient Pataliputra) can boast of some historical antiquities. The present areas under the names of Kumhrar, Bulandibagh, Lohanipur and Kankarbagh are associated with the sites of Mauryan and Gupta periods. During medieval times, eastern Patna (Azimabad) acquired prominence when Sher Shah constructed a fort on the bank of the river Ganga and fortified the city areas against external attacks. The localities of *Pachchim* and *Purab Darbaja* are still reminding us of old fortifications. Late in the 17th century, Governor Azim-us-shan made Patna City his capital. Later the present locality of Gulzarbagh saw the rise of the factories of the British East India Company as also of French and Dutch. This area saw the conflict between the British East India Company and Nawab Mir Kasim and the streets of Patna City also witnessed the blood-bath. Coming down to the modern times, Patna became the capital of the province of Bihar and Orissa in 1912 and the Administration chose its western part to locate the capital.

The historical monuments of Patna can be divided into two parts: (*a*) those which are prominent landmarks and (*b*) those which make subtle appeal.

In the former category, the following may be mentioned:—

Western Patna

Raj Bhavan.—It is a fine structure in renaissance style with spacious lawns and gardens attached to it.

Old Secretariat.—It is also in the same tradition of architecture as the Raj Bhavan and faces the latter, both being joined by a broad road with fine columns of trees on either side.

Council Chambers.—It is a bunch of three symmetrical double storeyed buildings, which have an unique grace.

Martyrs' Memorial.—It is cast in bronze and mounted on a pedestal and installed about a furlong to the east of the Old Secretariat. It stands as a solemn tribute to the youths who perished for the independence of the country and became martyrs in police firing on 9 August, 1942 near this spot in their attempt to hoist the national flag on the Secretariat.

Patna High Court.—It is situated on the Bailey Road and faces west and is in the same tradition as the Raj Bhavan and the Old Secretariat.

Sadakat Ashram.—It is situated in Digha on Patna-Danapur Road and was the headquarters of Freedom Movement in Bihar from the very inception of the first Non-Co-operation Movement (1919-20) and has a small museum in its campus.

Golghar.—This monument was originally built to store grains as buffer-stock in post-1770 famine period but until recent times was not utilised as such. It is noted for its unique architecture and commands a panoramic view of Patna from its top.

Gandhi Museum.—It is located on Ashok Rajpath at the north-western corner of Gandhi

Maidan and contains pictorial and other records showing the association of Mahatma Gandhi with Bihar, particularly Champaran.

CENTRAL PATNA

Dutch Buildings.—The old building of Patna Collectorate stretching north to south is a piece of Dutch architecture.

The building in which Patna College was initially located was also constructed by the Dutch and stands on the banks of the Ganga towards the northern extremity of the present campus of the College. It contains doric capitals in the columns of the lower storey and ionic in the upper.

Gandhi Ghat.—It stands on the bank of the Ganga behind the Bihar College of Engineering as a memorial to Mahatma Gandhi whose ashes were immersed on the confluence of the Ganga and Gandak in 1948. 30th January, the date on which Mahatma Gandhi became a martyr, is observed with solemnity on this spot.

Brahmasthan.—It is situated near the Gulzarbagh railway station. Legend says that Moti Brahma of *Sanatan Dharma* and a contemporary of Ashoka lies buried here.

Mausoleum of Sthoolbhadra.—This as well as the temple of Sudarshan Swami is at Kamaldah near Gulzarbagh railway station and they are noted Jain shrines.

Patthar-ki-Masjid.—This is situated in *mohalla* Sultanganj and was probably built by Mahabat Khan, a general of Parwez Shah,

son of Jahangir and Viceroy of Bihar and Bengal in 1626. It is so known because it is entirely built of stones. An inscription on the eastern face of the mosque recounts that it was built from the stone and wood of a fort and temple dismantled in Manjhaulia.

Kumhrar.—This is an excavation site which has yielded rich finds of Mauryan times including the classic type of Ashoka's palace. It has a museum which has a representative collection of the finds including a Mauryan monolithic stone pillar.

EASTERN PATNA

Sher Shah's mosque.—This was built by Sher Shah in 1541—45 and is located in Haziganj. Its architecture is in bold masculine Afghan style.

Harmandir.—It is located in Patna City and is one of the oldest sacred places of the Sikhs and built at the spot where Guru Govind Singh, the tenth *Guru* of the Sikhs was born in 1766. A modern edifice has been erected on the original site.

Among other historical spots as Sikh shrines are Gurudwara at Gaighat, Guru-ke-bagh, Malsalami, Gurudwara on Govind Ghat and Maini Sangat.

Padari-ki-Haveli.—The church of the Blessed Virgin Mary is situated at Padri-ki-Haveli after which a *mohalla* is also named in Patna City. The cathedral has very tall ionic columns. Its foundation stone was laid on the 18 October, 1772 and it was formally opened on the 8 December. Its interior is of Corenthian style.

Buddhist Monasteries of Rajgir

The historic legends have it that after his enlightenment when Lord Buddha arrived near the outskirts of Rajagriha for the first time, the contemporary king of Magadha, Bimbisar received him with all royal paraphernalia at Yesthivana (Jethian), about 10 miles south of present Rajagriha. Bimbisar had got a monastery constructed near Venuvana of Rajagriha which he dedicated to Lord Buddha. The ruins of this monastery are still extant on the southern frontage of Venuvana. Lord Buddha could not refuse the gift and he ordained to *Bhikhus* to stay in it. This was a departure inasmuch as before this the *Bhikhus* used to live in open places under trees and caves and not under roof. This incident provides nucleus for the construction of numerous Buddhist monasteries. Lord Buddha, however, made a rule that the *Bhikhus* should stay in the monasteries only during the rainy season or under very special circumstances. Even after the death of Buddha, this tradition continued and later monasteries became educational centres for Buddhists.

Among the monasteries constructed at Rajgir the following may be mentioned:—

Jivakaram.—Jivak was a contemporary of Lord Buddha and a physician of king Bimbisar and Ajatshatru. He was a great devotee of Buddha. Adjacent to his house, there was a big garden which is known as Jivakaram* Vana. Later, Buddha stayed at Griddhakuta and used to go to Venuvana to deliver his sermons. To save time and distance for Lord Buddha, as Griddhakuta and Venuvana are some miles apart, Jivak constructed a monastery in his own garden and consecrated it to Lord Buddha, who could not refuse the gift and then he began to preach from there.

*The remains are still visible by the side of the road leading to Ratnagiri.

Tapodaram.—The name indicates that this was situated near the hot spring. It is conjectured that it should have been situated on north-east of Baibhar Giri.

Kassaparam.—It is said that it was a big monastery* and priest Maha Kashyap used to live in it with his 500 disciples. It was situated somewhere on the north-east of Baibhar Giri.

Udambrikaram.—This monastery was near Rajagriha City† on road leading to Griddhakuta and was meant for lodging of Buddhist travellers. It is said that preceptor Nyagrodha stayed here with 3,000 of his disciples.

Parivrajkaram‡.—This was constructed on the banks of the river Sarpini (present Panchane river). This was meant for the sojourn of visiting Buddhist travellers.

Nyagrodharam.—It was located somewhere near Rajagriha City. It is believed that it was either named after preceptor Nyagrodh or so named because of plenty of banyan trees in its vicinity.

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*According to Buddhist scholar, G. P. Malal Sekta, this monastery was situated somewhere near Venuvana and it was named not after Maha Kashyap but a rich man Kashyap, who had dedicated it.

†*Bihar Samachar, Swatantrata Divas Visheshank*, 1969, pp. 30-31.

‡As regards location, it is generally believed that the monastery was not located on the banks of river Panchane as in that event it would be near Giriak, many miles away from Rajgir. Many people believe that river Saraswati flowing by Rajgir *Kund* was known as *Sarpini* in ancient time. For details *see*, *Rajagriha ke Bauddna Vihara, Bihar Samachar, Swatantrata Divas Visheshank*, 1969, pp. 30-31.

CHAPTER VII.

THEATRE MOVEMENT IN PATNA

Dramatic stage in Patna.—The early phases of theatre movement in Patna may be traced back to *navtankis, chaities, alhas, etc. Moshairas* and *Kavi sammelans* and folk songs in Magahi are also in the same tradition. The elite of Patna City as also in the mufassil encouraged *Kawwalis.* In many places in Patna district on the occasion of *Dashahara,* temporary stages were erected formerly and plays enacted. Such ventures were organised by amateurs interested in dramatic arts but the activities were seasonal and there was no regular stage. As we have observed elsewhere, plays based on stories from the *Ramayan, Mahabharata* and *Puranas* used to be staged by *Ramalila* parties to provide variety to their patrons and also prolonged their stay at a particular place to economise the cost of movement before moving to next.

The efforts in the present century to have a regular stage at Patna led to the establishment of *Manoranjan Natya Kala Parishad* in Maharajganj, Patna City in 1938. Sarvashri Devi Lal, late Kishori Lal and Mahasayjee were among its founder-organisers. It is managed by a Managing Committee consisting of President, Vice-President, Secretary and treasurer. At present (1970) there are fifty members and membership charge is 25 paise only.

It has no permanent stage of its own but possesses necessary equipments for staging dramas. Its office is located at *Bari Devi Asthan,* Maharajganj. It stages dramas on the occasion of *Dashahara, Basant Panchami* and *Deepawali* in the *Bari Devi Asthan.* The cost of staging plays is met by contribution of the residents of the *mohalla.* The female role is done by male actors who are local residents and members of the *Parishad.* The first

drama *Swarthi Sansar* was staged in 1938 on the occasion of *Dashahara* and it was very successful. The other important plays staged by the *Parishad* are *Bharat Varsha, Chandrahans, Gareeb-ki-Duniya, Gorhu Chamar, Sati Anusuya, Srikrishna, Himalaya-ne-Pukara,* etc. The plays were mostly social and religious and the acting was in old *Parsi* style. This pattern is fast becoming obsolete.

The *Bihar Art Theatre,* Patna was founded on 25 July, 1961 during the Tagore centenary celebration and affiliated to the *Bhartiya Natya Sangh* which is the Indian Centre of the International Theatre Institute, UNESCO and has been promoting theatre arts in Bihar since then. The leading educational institutions at Patna usually have some dramatic shows in their campus particularly on the eve of *Saraswati Puja* and stage one-act plays in which their students participate. Not many of the institutions have their own auditorium and, therefore, they stage their shows on payment of fee in the theatre halls of *Ravindra Bhavan, Bhartiya Nritya Kala Mandir, Indian Medical Association Hall, Lady Stephenson Hall, Sahu-Jain Hall,* etc. In 1969, there were about a dozen non-professional theatrical groups in Patna which gave a fair account of themselves in the matter of theatrical production. The *Bihar Art Theatre* has presented nearly a dozen of plays in Hindi, Bengali and English in course of the past few years.

Recently a number of local non-professional theatrical units have been formed into a federation in the name of the *Patna Theatre Federation* which is giving regular theatrical performances on Saturdays, Sundays and important public holidays at the Indian Medical Association Hall, which has a capacity for 325 seats. The audience mainly consists of the elite. The venture is still on commercial experiment.

Since 1961, the *Bihar Art Theatre* has been organising one-act play competition in Hindi, Bengali and English

annually in every November among schools and full-length play competition in Bengali since December, 1968. The members of the Theatre vote for the selection of best actors and actresses including best play and best director and this incentive has resulted in larger audience participation. This event provides much incentive to budding talents in histrionics. Admission to these plays is exclusively through tickets, but the rates are modest. Every year in March-April, the *Bihar Art Theatre* organises a festival of plays in Hindi, English and Bengali. It also runs a theatre workshop and makes available lighting and sound equipments to local theatre halls at modest rates.

The capacity of different halls in Patna is as follows: —

(1) *Ravindra Bhavan*—660.
(2) *Bhartiya Nritya Kala Mandir*—775.
(3) *Indian Medical Association Hall*—325.
(4) *Lady Stephenson Hall*—300.
(5) *Lala Lajpat Rai Hall*—350.
(6) *Sahu Jain Hall*—500.

The premises of *Bhartiya Nritya Kala Mandir* are the property of State Government while some others have received Government contribution. The *State Theatre Hall* of Rajendranagar is almost complete and it will have a capacity of 1,000.

The *Bihar Art Theatre* made an experiment in establishing a Bihar School of Dramatics in 1966, but due to paucity of funds, it could not make much headway. It has arranged to impart a short training course to local theatrical workers since 1968 in respect of the following: (*a*) Stage direction; (*b*) Improvisation; (*c*) Scenic designs; (*d*) Stage management; and (*e*) Lighting. It also intends to organise one-year diploma rouse in the training and theory of dramatic arts.

Patna amateurs encouraged ladies in female roles in the early 1950s. Prior to this such roles were enacted by males who could resemble females as closely as possible. It produced a number of plays both in Bengali and Hindi such as *Rakta Karbi, Pir Ali* and *Kabuliwala,* but theatrical activities were of sporadic nature at Patna and the theatre could not depend on its audiences. *Bahurupi,* a little theatre group of Calcutta and *Pirthwi Theatres* of Bombay visited Patna in the 1950s and presented a number of Bengali and Hindi plays. The *Bihar Art Theatre* produced their maiden bilingual play, *Palki,* on the occasion of Tagore centenary celebration in 1961 and it created enthusiasm in theatre workers and spectators. The play was enacted both in Bengali and Hindi by the members of the local team. It struck a note of originality inasmuch as new grounds were covered in contrast with the traditional forms, particularly in respect of acting pattern, presentation technique, stage craft, etc. The introduction of panormic stage is a novelty. The play, named *Karkhana* was staged on this kind of stage.

Theatre movement in Bihar which was started with the production of *Palki* entered a new phase with the production of *Karkhana* on the new panormic stage and it tremendously influenced the pattern of production of stage-plays in Bihar. Dropping of curtain in between the scenes and keeping the audience in waiting sometimes for more than quarter of an hour was completely given a go-bye. Arrangement of sequences on zonal basis and extensive use of spotlights featured subsequent production of plays by other institutions. While there were many productions of plays during this period, those created considerable impact on the people witnessing the plays through admission of priced tickets were : *Under Secretary* by Theatres Arts; *Vishnu Sharma* and *Mahaprem* by Art and Artists; *Inspector Vivek* by Lok Manch; *Street Beggar, Swikriti, Private Employment Exchange* and *Kirayadar Chahiye* by Anami; *Santan* by Patna Kalibari; *Kanchan Ranga* by Gulzarbagh

Natya Parishad; *Paagal* and *Chaya Nayika* by Raag Rang; *Shesh Raksha* and *Visarjan* by Ravindra Parishad; *Rupali Chand* and *Shesh Sambad by* Anandam; *Abhinaya Samkranti* and *Shesher Pare* by Prabasi; *Godan* and *Andhera aur Ujala* by High Court Arts Society; *Paisa Bolta Hai* by Kali Sangam; *Bishe June* by Chaturanga; *Rinang Kritwa* by Hindusthan General Insurance Recreation Club; and *Pareana* by Ashok Club.

The *Bihar Art Theatre* has produced the following plays since 1961:—

(1) *Palki.* (2) *Jagakhicuri* (*Jalikhichuri* in Hindi). (3) *Biplabi.* (4) *Karkhana.* (5) *Bohurupi* (all bilingual plays). (6) *Amra Banchte Chai* (Bengali). (7) *Main Jina Chahta Hun* (Hindi). (8) *Biye Minus Bau* (Bengali). (9) *Bin Dulhin ki Shadi* (Hindi). (10) *Lauhakapat* (Bengali—all new plays). (11) *Shahjehan* (Bengali). (12) *Death of a Salesman* (English, Bengali and Hindi). (13) *Lohe ki Diwar* (Hindi). (14) *President Rule* (bilingual). (15) *Assam Mail* (bilingual).

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CHAPTER VIII.

SPORTS AND GAMES

The sports and games in vogue in olden times in Patna have already been outlined*. Football, hockey, tennis, cricket, badminton, volleyball, etc., are apparently of foreign import and were introduced in Patna at different intervals from the second half of the 19th century. Though the English administrators kept themselves aloof from the people, they often associated themselves with them in sporting grounds and actively patronised athletics in educational institutions and even encouraged private athletic clubs to cultivate them.

After the Independence of the country in 1947, the Government have regularly provided for funds for the promotion of sports and games in the State. The Education Department disburses the grants to various sporting organisations in consultation with the State Council for Sports, composed of both officials and non-officials.

Bihar Olympic Association

The Bihar and Orissa Olympic Sports Association was founded in 1924 and the Governor of the Province became its chief patron. When Orissa became a separate province in 1936, the Association re-designated itself as Bihar Olympic Association. It is a premier athletic organisation in Bihar and grants affiliation to athletic clubs at the district and subdivisional level. Since its inception it has been holding athletic meet annually at State level and giving encouragement to sporting talents.

The present editor has vivid recollections of the Olympic Meets of later 1930s when he himself participated

*See, Introduction, *Supra*.

in certain track events. They used to be held in the Gandhi Maidan, which was then more spacious than at present (1970). The European team from Danapur Regimental Centre and the TISCO team from Jamshedpur used to be the most dominant participants and their keen rivalry added much to the standard of the athletics. The Patna Science College and the Patna College also fielded good teams. The European Principals of these colleges gave personal attention to the development of sports and athletics in their respective campus. The boys from Christian schools in Chota Nagpur and Santal Parganas usually distinguished themselves in the events open to the juniors. Girls did not participate in the Meet in those days. The Governor of the Province used to give away prizes to successful participants. The Olympic Games remained in abeyance during the Second World War (1939–45). Soon after with the departure of European administrators and army officers, the sources of encouragement began to dry up and a progressive decay in the standard of games set in. Inspite of a phenomenal growth of educational institutions and adequate Government subsidies in the last two decades, the pre-1940 enthusiasm for Olympic Games is not visible. They have gradually been declining and fewer entries are received for manifold events. Formerly, the Annual Olympic Meet used to last 3 days, but in 1969 it was just an one day affair.

At present (1970) the following 29 registered clubs are affiliated to Bihar Olympic Association :—

(1) P. W. D. Club, Patna; (2) Patna Football Club, Sabzibagh, Patna; (3) Bihar Police Club, Patna; (4) Patna Collectorate Sports Club, Patna; (5) Bihar State Transport Football Association, Patna; (6) Youth Athletic Club, Patna; (7) Gardanibagh

Athletic Club, Patna; (8) Patna Secretariat Sports Club, Patna; (9) Homeguard Football Club, Patna; (10) Danapur Town Club, Danapur; (11) Bata Sports Club, Digha; (12) Patna Police Club, Patna; (13) United Sporting Club, Patna; (14) State Bank of India Club, Patna; (15) Netaji Athletic Club, Patna; (16) Post and Telegraphs Recreation Club, Patna; (17) High Court Sports Club, Patna; (18) Adarsh Sporting Club, Patna; (19) Azad Sporting Club, Patna; (20) Machuatoli Cricket Club, Patna; (21) St. Xavier's School Club, Patna; (22) K. B. M. Club, Patna; (23) Young Men's Cricket Club, Patna; (24) Youngsters Cricket Club, Patna; (25) Patna United Club, Patna; (26) Danapur Sports Club, Danapur; (27) Students Sporting Club, Patna; (28) B. S. E. B. Sports Club, Patna; and (29) Hind Sporting Club, Patna.

Stadium.—One recent achievement of Patna in the field of sports is a modern stadium at Rajendra Nagar, where soccers, athletic meets, cricket and other fixtures are usually held. This has capacity to hold about a lakh of spectators. There is also a small stadium at Phulwarisharif* and another in the Railway Colony at Khagaul (Danapur).

Bihar State Sports Council

This Council with headquarters at Patna (Education Department, Government of Bihar) was constituted on 17 March, 1961 consisting of a President and seven

*In 1965 an international soccer was played between a Russian team and Bihar XI at this stadium, the former winning by 3 to 1 goals.

members. By Government Order no. 2517, dated 11 November, 1966, the Council was reconstituted consisting of 19 members with the Education Minister as President.

The main functions of the Council are : (*i*) to advise the State Government on all matters concerning sports and games; (*ii*) to advise the various State Sports Organisation on development and to act as a co-ordinating agency among them; (*iii*) to act as liaison between the State Government and various recognised sports organisations; (*iv*) to recognise State, District and Subdivisional sport organisations for the purpose of sanctioning grants to them; (*v*) to arrange for audit of accounts of the various sports organisations in receipt of monetary assistance from the Council; (*vi*) to provide coaching facilities to the players in the various branches of games and sports; (*vii*) to make such suggestions to the State Sports Organisation with regard to desirability of amendments in their constitution as in the opinion of the Council the organisation concerned should take up with the All-India body; and (*viii*) to run tournaments.

Gymnastics

The Patna College, Patna Science College, Government College of Health and Physical Education, Patna, Bihar Military Police V, Phulwarisharif and Gandhi Sharirik Shikshan Mandir, Tripolia (Patna) have gymnasiums with modern appliances where students, military police and members concerned practise the various items of gymnastics. The Patna Collegiate School, Patna Training School, M. A. A. Higher Secondary School (Patna City) and Government Higher Secondary School, Gardanibagh have also their own gymnasiums with all equipments of drill to provide opportunity to their students to practise the exercises. There is enthusiasm among some of the youths of Patna for this form of exercise to build shapely

body. In 1930s the Olympus Gymnasium, Govind Mitra Road, sponsored a movement to encourage the youth to develop their physique and appointed some coaches also for various kinds of exercises including boxing and achieved good result.

Playing Grounds.—On account of pressure of population, fallow lands and fields where games used to be played in countryside till recent times, have gradually been brought under the plough and thus the scope for practising games has become more and more limited in rural areas. Even in towns, buildings are coming up on vacant lands and thus opportunities for practising games are becoming limited. Thus inspite of fast growth of population, the scope for selection of sporting talents is getting narrower. In Patna proper, Gandhi Maidan has been the venue for practising games since early times. The stadium at Rajendra Nagar has now diverted the concentration from this Maidan. The Patna College, Patna Science College, and Engineering College have their own playing grounds, though expansion of building has somewhat narrowed the lawns of the Patna College. The Patna Collegiate School, Ram Mohan Roy Seminary and Patna City Higher Secondary School have also spacious playgrounds. Besides, many of the educational institutions in the district have some sort of grounds in their campus.

Acquatic Sports

In imitation of *Burha Mangal* of Kashi, Patna City people also introduced sometime in 1910s what was known as *Belwa Mangal.* A number of decorated boats with music parties in them started upstream up to Mahendrughat and by night end floated back to their starting point. This form of *Jal-vihar* ended within a decade of its inception.

Country swimming has a number of representative style such as *lathi, ultha,* swimming flat on back, swimming with havels and swimming under water with breath held up. Usually people are seen practising these forms on the river Ganga and other rivers and tanks of the district.

Through the efforts of J. S. Armour, Principal, Patna College, regatta racing boats were imported from Putney (England) in 1937 and the Patna College Acquatic Club was founded which used to hold water festival on the river Ganga annually on the eve of summer vacation. A boat race on the pattern of Oxford- Cambridge University Annual Boat Race used to be held between two selected teams of Patna College in addition to several events of swimming and country-boat racing. Some European Officers stationed at Patna also used to participate in rowing. Among them J. F. W. James, I.C.S. (Judge at Patna High Court) and W. B. Brett, I.C.S., (Chief Secretary to Government of Bihar) may specially be mentioned. The water festival also included exhibition regatta rowing between a European team and an Indian side. Soon after Armour's departure from Bihar on retirement about 1940, this mode of sports virtually came to an end.

The Prince of Wales Medical College Acquatic Club maintains at present (1970) some country boats for recreational purpose. The Patna College also have some old country boats which are sometimes used by students in winter and early summer for recreation on the river Ganga.

Swimming Pool.—Patna has not yet a public swimming pool. Perhaps the proximity of the river Ganga has not made its absence felt so far. A large number of people are seen bathing and swimming in the river during the fair weather. But there is no organised public club to promote swimming and diving. There are two small private swimming pools at Patna—one in the campus of the Raj

Bhavan (exclusively meant for the Governor and his family) and the other in the Bankipur Club (open to members only). There is a third one in the campus of the Danapur Cantonment exclusively meant for the military officers and their families and guests.

Badminton.—This game is becoming popular in Patna. There are not many covered courts and, therefore, in order to avoid winds, people play this game in open only in night under flash light and mainly during the winter season when wind is usually not high. This game has become costly on account of appreciable rise in the price of shuttle cocks and, therefore, it is not popular in schools. Private homes are fast taking to this game.

Basket Ball.—This game is popular in Police and Military camps. The army barracks at Danapur, New Police Lines, B.M.P.V. Camps, Phulwarisharif, Central Reserve Police Camps, Mokameh Ghat usually practise this game. Homeguards and Physical Training School, Mahendru have also started this game.

*Billiards**.—Billiards as a game took its root in Bihar quite early in the present century. Patna came within the fold of this game with the establishment of Bankipur Club in 1865. For a few years the game was confined to the European community. As a reaction to the restrictive membership confined to Europeans only, two new ventures by Indians were started in Patna, namely the New Patna Club established in 1917 and patronised by officials and non-officials of Indian origin and the Victoria Jubilee Club started near Patna Collectorate in 1887 patronised by *Vakils* and *Mukhtears* of those days. The Bihar Young Men's Institute, established in 1911 was the next addition. All the above clubs became the centre of Billiards play and

*Courtesy : Kumar Taranand Sinha and Kumar Adyanand Sinha of Banaily (Purnea).

attracted big crowd of Billiards enthusiasts. However, in the early years there were not many players of a very high order except the Europeans at the Bankipur Club. Gradually the Indians also started gaining proficiency, notable among them being Shri K. K. Banerji (now a retired High Court Judge), Shri Umapati Kumar Sinha and also some senior government officers. They had inspiration and training from the famous Shaw Brothers of Muzaffarpur, *viz.*, Ramphal Shaw, Ram Khelawan Shaw and Motilal Shaw, all being professional Billiards champion of India at one time or other. Motilal has been mentioned in the book on Billiards by John Roberts, who was recognised as the world's finest player of his time.

The first championship in Billiards in Patna was held in the Bihar Young Men's Institute at Patna in 1920s and was won by Umapati Kumar Sinha up to 1934. In those days the highest recorded Break by him was less than 100. The highest recorded Break by professionals in Bihar was 476 by Motilal Shaw followed by his two younger brothers. The Shaw Brothers also gave demonstration games both of Billiards and magic shots on the table all over India and gained a name for themselves. Their sons and grandsons are now (1970) employed at different Billiards Club of Calcutta. The Shaw Brothers in Bihar were in the service of Raja Bahadur Krityanand Sinha of Banaily (Purnea) who was a great admirer of the game and got his sons trained up by Ram Khelawan and Ramphal in 1920s.

The championship at the Bihar Young Men's Institute was the first tournament in 1935 in which Kumar Taranand Sinha participated and won it from Umapati Kumar Sinha who had retained this trophly since long. After 1935 the Sinha Brothers (sons of Raja Bahadur Krityanand Sinha) did not allow any one else to win any major tournament in Bihar and had been State champions from time to time

till 1968. Notable among the Sinha Brothers are Kumar Shyamanand Sinha, Kumar Taranand Sinha and Kumar Adyanand Sinha, their highest recorded Breaks being 303, 156 and 292 respectively.

The Bihar State Billiards Association came into existence in 1954 with Justice K. K. Banerji as its first President and the State championship has been held regularly with one of the Sinha Brothers winning it till 1968. In 1969, however, the championship has gone to T. Nagayya of Jamshedpur and the State Snooker championship to a young boy (18) Y. Sinha of the Banaily family.

The State Association is fostering Billiards at the State level with headquarters at Patna. The Patna District Billiards Association with headquarters at Patna (Bihar Young Men's Institute) was established in 1963. Shri Ram Ishwar Singh, M.L.C. is the Secretary of the Association and is conducting tournaments at the district level and also different handicap tournaments almost throughout the year, and giving great impetus to young men to play the game.

The game is rather costly and can be played only in clubs as it requires a lot of space and also a huge amount of money to provide proper facility. It is a game of great skill and can be mastered only with concentration and labour. Patna is not lagging behind in this game. The playing facilities are at present (1970) available at Bankipur Club, New Patna Club, Bihar Young Men's Institute, Officers Club at Danapur (Army), Railway Officers Club (Khagaul), Eastern Railway Institute (Khagaul) and Sharma Institute (Khagaul).

The notable contemporary young players are S. G. Shanka, G. M. S. Basra, Munna Srivastava, Binod Nand Sinha, Dr. S. L. Bisnoi and a few others.

Cricket.—Generally the colleges of Patna and even some in the interior practise this game. Sometimes inter-university fixtures are also played. The English schools, *e.g.,* St. Xavier's and St. Michael's also attach much importance to this game. Some modern private undertakings also encourage this game among their employees*. The radio commentary on test matches at international level or even inter-zonal or inter-State matches usually create mass appeal and this seems to have inspired even small boys in recent years to practise this game with improvised appliances even in small playgrounds and parks. Of late the popularity of this game has been increasing at Patna.

The Ranji Trophy Match† (East Zone) was played on 10, 11, 12 January, 1970 at Rajendra Nagar Stadium between Bihar and Bengal, the latter winning by a flattering margin. This aroused keen interest among the sport-loving public of Patna who in spite of priced admission responded in large number to witness the match. So far the best achievement of Bihar in this match was in 1958 when it emerged as Eastern Zone champion.

*But the centre of this game continues to be at Jamshedpur where the game has attained a sufficiently high standard over the last three decades.

†The Ranji Trophy Championship is the leading cricket Tournament of India and provides an occasion for the development of cricket talents at national level. It was founded in 1934 to commemorate the memory of K. S. Ranjit Singhji, Jam Sahib of Nawanagar, who had died at Delhi in the previous year and had become a legendary personality in the cricket world. Playing in England and for England from 1893 to 1920 he recorded a total of 24,692 runs in first class cricket including 72 centuries at an average of 65.37 runs an inning. His highest score was 285 not out. Thrice he totalled over 3,000 runs and scored two double centuries in a single match or a single day against Yorkshire who were giant team. "Ranji" became a household name in Britain. Alpha of the Plough (A. G. Gardiner) paid a glowing tribute to Ranjit Singhji on the eve of his retirement from first class cricket in 1916.

At present (1970) the Ranji Trophy Championship is played as an All-Indian match. The entire country has been divided into five zones, *viz.*, North, Centre, East, West and South. The competition is based on league-*cum*-knock out pattern. The zonal championships are decided on league basis with the leading teams meeting on the knock-out system*.

Cricket has been gaining popularity over the last decade and even youngsters are showing interest in it, but there is no organised drive behind the game.

Football.—The first football shield, *viz.*, Inglish Shield was started in 1897 at Patna which was only for school teams. The teams of T. K. G. Academy, Patna Collegiate School, Anglo-Sanskrit School, St. Michael's High School, Danapur School, R. M. R. Seminary, Patna City School, Anglo-Aryan Sanskrit School, Danapur and B. N. Collegiate participated in it. This shield was affiliated to Patna Athletic Association, Patna. The other football tournament for schools was Fawcus Cup. But both of them are extinct now. The school teams may now participate in the Subroto Shield which is run on All India basis.

The other shields were Institute Cup, Berthoud Shield, Patna City Challenge Cup, Lahiri Shield, and Bernand Shield, Danapur.

The Institute Cup was meant for only college teams. Patna College, B. N. College, Temple Medical School and Bihar School of Engineering participated in it. The colleges of Patna had also the following trophies: (*i*) May and Baker Shield, (*ii*) Bose Shield, (*iii*) Amar Shahid Shield, (*iv*) W. U. S. Shield. The Rammurti Cup was run for inter-college league.

*Official Souvenir, Ranji Trophy Match (1969-70).

Berthoud Shield and Patna City Challenge Cup were opened to all teams. Berthoud Shield was started by the late Ambika Prasad Sinha of Choudhury tola, Patna in 1917 after the name of Mr. Berthoud, the then Commissioner of Patna. It attracted many entries and was at one time so popular that several football associations and clubs of all-India repute took part in it.

The open tournaments of Patna had the Emersion Shield, Badruddin Shield and Maheshwari Shield. But all of them are now defunct. The Governor Cup was revived in 1968, but has now passed into oblivion. At present two open tournaments are run by private organizations—D. B. Shastri Shield and Shrikrishna Gold Cup. The G. D. Rukhaiyar Shield is exclusively meant for Patna Junior Division Clubs. The Lahiri Shield and Bernand Shield are still being run and are open to all teams, the former is now virtually local in appeal. The Moinul Haque Cup is open to inter-district tournaments. Besides, senior and junior division league matches are also played.

In 1926-27 a fixture match between Patna University and Dacca University was started. In 1930s Sir Sultan Cup Trophy was started for Inter-University Competition. In 1937 the Islington Corinthians Football team of London played an exhibition match at Patna.

At present (1970) this game is very popular all over the district. Every year league matches between local teams classified into A and B Divisions, are organised by Patna Athletic Association. Besides, the Patna Athletic Association runs a number of tournaments, *viz.*, Lahiri Shield, Shri Krishna Gold Cup Tournament, Kunwar Singh Centenary Tournament, D. B. Shashtri Memorial Shield and Governor Cup, Patna. Contemporaneously Shri Krishna Gold Cup is attracting teams of all-India repute. The matches are played in Rajendra Nagar

Stadium. The Danapur Railway Club runs Bernand Shield every year in which also reputed teams participate and matches are played in Jagjiwan Stadium, Khagaul.

The schools and colleges also run a number of tournaments based on various shields and cups. Besides, several unregistered teams also take active part in this game*.

Golf in Patna

If Billiards is the most difficult indoor game in the world, Golf can claim to be the most tough, trying and perplexing of all the outdoor pastimes. Its chief attraction lies in its baffling character and few among top ones can claim consistent results for a number of days or even months. Some eminent players speak amusingly of the game being one of Snakes and Ladders, with plenty of snakes and very few of ladders. A stationary small ball is hit with a club with a narrow restricted surface and the player has to sink it in small holes, mostly after crossing hazards of sand, water and trees. One has to develop extraordinary skill to go round the course in the minimum of strokes and has to keep himself perfectly fit in body and mind when playing tournaments. People have a wrong notion that it is a game for the old and the invalid. The game is extremely exacting for those who desire to compete, but, unlike other games, such as, tennis, football and cricket, it can be played even by the aged to suit their physical condition. In international competitions success goes with a heavy purse, sometimes to the extent of a few lakhs of rupees and the famous ones leave their imprint on golf history.

*For local registered clubs *see*, Bihar Olympic Association (*supra*).

The Patna Golf Club is an old institution*. The Club was then known as the Bihar Gymkhana Club and in 1916 it got a lease of 165 acres of land from the State Government for a period of ten years. A fresh lease was granted for another ten years for the same area of land in 1926. In 1936, this lease was extended for another term of ten years. Then came the independence of the country and with a few exceptions the European officials, who formed the bulk of the membership of the Club left India. The land was abandoned, greens were left unattended and the small bridges and culverts were on the point of being sold in public auction, when Mr. Justice J. G. Shearer and Mr. K. K. Banerji (then District Judge of Patna) started anew the activities of the Club with the help of a few Indian golf-enthusiasts. From 1946 to 1954, the Club paid a nominal rent from year to year and in 1954 another lease was granted for ten years but this time the area was reduced to 107 acres with an annual rental of Rs. 53.09. During this time and even thereafter, attempts were made from many quarters to acquire the whole or a big slice of this play-ground. The Government of India wanted it for housing its military personnel. The Animal Husbandry Department wanted their area and site to be extended further and efforts were also made to locate a zoo there. The Club, however, escaped its utter dissolution by making proper representations in time and the Government has been pleased recently to grant another lease for fifteen years, which will terminate on the 17th of November 1978, subject to its renewal for another term. This open space serves as one of the lungs of this great city, the other being the Gandhi Maidan. The Club hopes that this would be spared even in future not only for the sake of golf players, but also as breathing space for the sprawling new capital area of Patna.

*The "Golf Link" of Patna has been shown in the sketch map of Patna in the *Patna District Gazetteer*, 1924, pp. 164-165 and also in the map of Patna town in the *Patna District Gazetteer*, 1970.

In spite of the non-availability of golf clubs and balls, the Club is gaining popularity every year and it can now boast of a membership of over fifty. A coach has been engaged, the greens are in excellent order, matches are being held at regular intervals and it is expected that some of the promising young players of the Club would soon be competing in the Open Golf Championships in Delhi and Calcutta, and even abroad*.

Hockey.—At first it was started in Patna College, Temple Medical School and Bihar School of Engineering in 1904. In 1908 the Presidency College of Calcutta also came to Patna and participated in the play. Later on European officers posted at Patna in different offices such as Opium Factory, Gulzarbagh, Bihar Survey Office, Patna, etc., and other Indians at Patna started their club and used to play Hockey in old police line.

T. N. Banerjee Cup which was run by Patna Medical College has now become defunct. The Patna Athletic Association used to conduct a hockey league every year, but since 1969 this fixture has also become extinct. Formerly, the Civil and Military Hockey League Cup (1920s) as well as Cousins' Cup used to draw many entries, but the former is now defunct and the latter as a medium of selection of a Bihar team draws but a few teams. Besides, there was an Oldham Hockey Cup at Patna which also has now become defunct.

The game appears to have lost its popularity at Patna. The decline began early in 1940s when the Second World

*The Patna Golf Club owes much to Shri K. K. Banerji (a former Judge of Patna High Court), who has saved the 'Golf Links' thrice from acquisition by Government. After the departure of Mr. Justice J. F. Shearer from India in 1950 he assumed full charge of it and devoted much time and energy to introduce this sport among the younger generations of Patna. He was successively President and Secretary of this Club.

War disturbed the normal work schedule of military personnel of Danapur where this game was very popular in cold weather. The departure of English officials in 1947 from Patna, on eve of the independence of the country, meant loss of patrons for this game. From about mid-1950s football, which was played so far usually during the rainy season and hardly extended beyond early November, began to be played now throughout winter and spring when football playing with boots on became obligatory for players who were no longer scared of injury to their feet from cold. Thus football became a rival to hockey with the result that hockey has largely disappeared from Patna and is only occasionally seen in Police Ground*.

Horse Race.—In the beginning of this century horse races were held regularly in Doranda Singh Maidan which later came to be known as Bankipur Maidan and is now known as Gandhi Maidan. The contest was between the civilian and military people living within Patna and Danapur Cantonment. Among the military personnel there were many Jats, Sikhs, Afghans and Baluchees also who took active part in the races. In their military dress they looked very smart and attracted a large crowd. Besides horse racing, the military people on certain occasions also participated in tent pegging, passing running horses through lighted loops, etc. This race could not last more than 10 years.

Kabaddi.—It is a game of indigenous origin. At present (1970) in Patna town there are about 20 unregistered teams which play *Kabaddi* Tournaments. Among

*Hockey is, however, most popular game on Chota Nagpur plateau where it was introduced by Missionaries over a century ago. People make hockey sticks out of local wood and sometimes even make improvised balls Contemporaneously Adivasi players are some of the best in India and continue to receive distinction in this game.

them Manoranjan (Maharajganj), Alam Bagan (Alamganj), Green Star (Pirbahore), Bharosa Club (Sultanganj), 15 Star (Khan Mirza), Dada Bhavar Shah (Sahganj), Mugle-Azam (Sakrigali), Azad Club (Allabuxpur), Albela team (Edgah), Azad Club (Gurhatta), Ek Pole Do Rasta (Noon Ka Chauraha) and Dadar Mandi Team (Dadar Mandi) may be mentioned.

Kabaddi is generally played at night. The season begins in the month of *Shravan* and ends in the month of *Kartik*. There are two important shields in Patna, *viz.*, Manoranjan Kabaddi shield and Dr. Zakir Hussain Kabaddi Shield.

Lathi and Bana Exercise.—A feature of Vedic civilisation was training in the use of the *lathi*, with which a young man was expected to defend himself in case of emergency. A special ceremony, known as *danda pradana* used to be held to mark a youth's coming of age and to present him with a *lathi**. *Bana* is a short *lathi* which is supposed to be more effective in keeping opponent at bay.

At present (1970) Patna Training School and Government College of Health and Physical Education and Gandhi Sharirik Shikshan Mandir at Tripolia (Patna City) give some training in *lathi* drill. Besides, the Rastriya Swayam Sevak Sangh (R. S. S.) have a number of branches all over Patna district to impart training in *lathi* exercises to their members.

Mountaineering.—Mountaineering has been altogether a new experience for Patna and indeed for Bihar. The Bihar Mountaineering Association was founded in August, 1966 by N. Kumar (currently editor of the *Bihar District Gazetteers*) with a view to promote this sport in Bihar.

*A. S. Altekar: *Education in Ancient India*, p. 7.

It is a registered voluntary organisation under Act XII of 1869 with headquarters at Patna and receives grant from State Government. It has surveyed rock-climbing sites and also areas suitable for long treks in Bihar. It works in liaison with the Indian Mountaineering Foundation, Ministry of Defence, Government of India, and has been sponsoring candidates for training in mountaineering at Nehru Institute of Mountaineering, Uttar Kashi (U. P.) and the Himalayan Mountaineering Institute, Darjeeling. Ultimately it aims to scale some un-climbed peak in the Himalayas. Among the successful trainees Shailendra Mohan (1968), Samarendra Mohan (1969), Bishwanath Bajpai (1969) and Kumari Kavita (1970) have attained a high mark.

Patna Lawn Tennis

Lawn Tennis owes its popularity probably to the starting of the International Davis Cup competition in the year 1900 and to the testing of superiority of the foremost tennis players like the Doherty brothers, Norman Brookes and others in the annual tournaments at Wimbledon. It came to India between 1905 and 1910, but the game was then confined mostly among the European officials, who had their courts at all the District headquarters station of the State. The Indian officials also took to the game and a few well-to-do members of society also joined them. In Patna, tennis could be seen then on the gravel courts of the Bankipur Club, on the lawns of the New Patna Club and the Patna College and at innumerable residences situated to the west.

By 1925, it was felt that tournaments should be held yearly and the most capable players of the country should be invited to these tournaments. It goes to the credit of the New Patna Club to form a Council, called the Bihar

Lawn Tennis Council*, to organise these annual tournaments. The New Patna Club then had only three lawn courts, but on account of the rush of players and competitors, it soon added five more to be followed by three or four gravel ones. Bihar and Orissa then constituted only one State and the tournament was known as the Bihar and Orissa Lawn Tennis Championship. After the separation of Orissa, the tournament came to be called the Bihar Lawn Tennis Championship. The players, who distinguished themselves in the early tournaments, were R. Jagmohan, O. S. Alexander, Eqbal Yusuf, Mrs. Newson and Miss Peppe.

In 1930, the Council became more ambitious and invited the British team and "Bunny" Austin and Andrews delighted the tennis-loving public of Patna by exhibition of their superior skill in the game. The Japanese came in the next year and their novel style of holding the racket and executing the strokes amazed everyone. The four of them, H. Satoh, Fujikura, Miki and Kawachi left a deep impression by their conduct in court. There was no display of emotion and whether winning or losing, the smile never left their faces. The Central European team consisting of Roderick Menzel (then world's No. 8), L. Hecht, Von Metaxa and Count Barrowaski gave a fine exhibition of tennis in 1935 and showed how the erstwhile game, mostly played from the back and the middle of the court, was changing to 'power' tennis. and, victory depended upon a hard devastating service and a quick follow-up to the net.

*The Patna Lawn Tennis Council owes much to Shri K. K. Banerji (a former Judge of Patna High Court) who was Bihar and Orissa Lawn Tennis Champion in 1933 and Secretary of Bihar Lawn Tennis Council for about seven years and also a member of Bihar Lawn Tennis Council for about seven years and also a member of All-India Tennis Association.

In 1937 the famous Tilden team arrived. Bill Tilden was World's No. 1 for many years and his colleague, Henry Cochet, was no less inferior. The other member, Ramillon, was equally famous and Burke, although good, did not come up to their standard. The tennis revealed on that day was never seen before.

Arkinstal of Australia played in 1957 and the only player to give him a fight was Naresh Kumar. Besides the great foreign and international players, the Council also invited the top-grade Indian players to compete in the tournaments and they too exhibited great form. They were M. Sleem, Ghous Mahomed, Krishnan, Sohan Lal, D. N. Capoor, Yudhistir Singh, Sawhny, Dilip Bose, Premjit Lal, Jaidip Mukherji, Naresh Kumar and a host of others.

The credit of making the game attractive and popular in Patna must go to the New Patna Club and the Bihar Lawn Tennis Council, but mention should also be made here of Mr. P. R. Das, who, at great expense, wanted to raise the standard of Patna tennis and, incidentally, of Indian tennis by giving them the assistance of reputed coaches. He engaged the great French coach, Estrabeau, and kept him at his residence at Patna for about two years. He also engaged a good Indian coach, Noor Muhammad. The New Patna Club also appointed one equally good coach, Gulam Muhammad and very soon Patna produced three outstanding players like K. Sen, N. Sen and Hari Verma. The first two distinguished themselves in the All-India tournaments and Hari Verma in almost all the important Railway tournaments. The Council had also once availed of the services of Weirs of Austria, one time leader of the Italian Davis Cup team.

The decline of tennis in Patna began since the Second World War. Balls and rackets became more and more expensive. The prices rose and one by one the lawns

in all the residential houses turned into fields and few people participated in the game. Only the local talents took part in the annual tournaments. Rani Amrit Kaur's scheme to develop tennis in Patna, failed altogether. However, the Radhika Sinha Institute maintained four lawn courts and held tournaments on local level. Dr. Sachchidananda Sinha, Institute's patron, loved to see the young players give out their best in his presence.

The year 1970, however, has shown distinct signs of revival. Young and rising players like Gaurav Misra and Anand Amritraj have played in this year's tournament and the latter has become the champion. This year is also important inasmuch as Patna has staged the International Davis Cup Tournament (East Zone) in which India and Pakistan participated. This is the first time that such a great honour has been conferred on Patna, which for three days, on the 28th, 29th and 30th of March, 1970, remained an important focus point on the tennis map of the world. India won against Pakistan by 3-1 matches while the fifth one remained inconclusive.

The first singles match was played between Jaydeep Mukherjee (India) and Haroon Rahim (Pakistan), the scores for India being 4—6, 5—7, 10—8, 5—3 when Pakistan conceded the match. The second singles was between Premjit Lall (India) and Munnawar Iqbal (Pakistan), India winning 13—11, 6—4, 6—4. In men's doubles India was represented by Jaydeep Mukherjee and Premjit Lall who won the match against Haroon Rahim and Munnawar Iqbal of Pakistan by 6—4, 6—1 and 6—4. It was universally acclaimed that the Indian side produced superlative tennis in this match and the credit as the main architect of the game went to Jaydeva Mukherjee, who produced a superb form and played extraordinary tennis from the middle court and the net. These two singles and the doubles decided the tie in favour of India, but according to rules,

remaining two matches were also played and by mutual agreement other players of the respective team were given opportunity to play. Thus the fourth set was won by Munnawar Iqbal (Pakistan) against Shashi Menon (India) by 8—6, 6—1 and 6—4. The last singles match was between Vijaya Amritraj (India) and Arif Elahi (Pakistan), the scores in favour of India being 7—5, 7—5, 8—10 and 5—5. The game was abandoned as prescribed time had run out. Besides giving inspiration to potential tennis players in Patna and indeed in Bihar, this tournament also generated goodwill between the two countries as was evident from the reception given to the visiting team by groups of spectators and also at Bankipur Club. The All-India Lawn Tennis Association sounded the Bihar Lawn Tennis Council if they could host the second round of Davis Cup Tournament between India and Ceylon starting from 18th April, 1970. This implies appreciation for the very successful management of the tournament by the Council. However, as the climate of Patna has become rather hot for the game, it would now be played in Bombay.

Polo.—The Polo ground west of the Raj Bhavan bears testimony to the fact that in the past Polo was a popular game among the European officials at Patna. It was also played in the western side of the Gandhi Maidan. It cannot be exactly said when this form of game became extinct, but by 1930s there was not much left of it though some officers used to take riding exercise in the Polo ground. This game was, however, more popular with the indigo planters of North Bihar, but began to decay when the indigo industry became almost extinct at the close of the First World War. But afterwards Darbhanga Raj maintained the tradition. It kept fine horses and even in 1930s this game was placed on the Polo ground adjacent west to the Collectorate campus at Laheriasarai. It being a costly

game could be indulged in by rich people alone. As motor cars began to replace horses, Polo gradually died more or less a natural death.

*Table Tennis**.—Table Tennis is being played at Patna from about the beginning of the 20th century. It was mostly confined to the Common Rooms of the Colleges and College-hostels. 'Open' tournaments were few and far between and this game was treated more as a source of recreation than a serious physical activity. The most popular style of play was the half-volley and very occasionally did a player smash. This state of affairs continued up to the 30's when slowly more strokes were added to a player's repertiore. 'Drive', the main attacking stroke, was beginning to take shape which by the 40's had come to stay as a common feature of the game in Patna. This considerably boosted the quality of play as also increased the spectator-interest. The Bihar Young Men's Institute played a leading role in this respect. The Institute continues to be both the nursery and as advance centre of Table Tennis not only in Patna but perhaps in the whole of Bihar.

Among the top players of Table Tennis to come earliest to Patna was V. Shivaraman (former National champion). He was seen in action in the Bihar Young Men's Institute in 1951 and that very year the Bihar team took part in the National championship for the first time. In 1950, the Bihar Table Tennis Association was formed with headquarters at Patna. It may be mentioned that all the five members of the State team were from Patna, the Captain being Safdar Hussain whose consistency was so remarkable that he retained his place in the State team up to 1959, a feat not yet so far equalled by any other

*Courtesy: Shri Prem Kumar, Lecturer in English, Patna University, Patna.

player in Bihar. Shri Aparesh Kumar Ghosh and Shri Jai Prakash Prasad are the other bright players from Patna having represented Bihar in the Nationals for championship eight years. Shri Prasad is still playing and is the current State champion. Shri Aparesh Kukar Ghosh has been another bright player from Patna and he has the distinction of being in the Bihar team for eight years.

Table Tennis in Patna reached great heights in December, 1955 with the participation of the Hungarian and Singapur national players in the Bihar championship. The Hungarian team included F. Sido (former world champion) and J. Koczian (then world no. 6) and the Singapur stars were Loh Heng Chew and Poon Weng Ho. Their play was greatly appreciated and Sido, in particular, exploded into brilliant form to carve a *niche* for himself in the Wheeler Senate House where the championship was conducted.

In 1960, Patna staged for the first time an International Table Tennis fixture between India and Viet-Nam. Viet-Nam was ranked very high as a team in the world that year. Sudhir Thackersay, P. P. Haldankar and S. B. Joag were in the Indian team. The Wheeler Senate House, once again, was the venue of this memorable match. Viet-Nam won the "Test". Earlier, in 1957, a team of the United States of America comprising Bill Gunn (Capt.), Bernard Buckiet and Robert Fields visited Patna and played in the Sinha Library Hall.

Patna, by now, was occupying a very prominent place on the Table Tennis map of India. The Eastern India Table Tennis Championship was played at Patna for the first time in 1961 and a large number of men, women and junior players from all over India came here. Patna has reasons to be proud as for the first time a local player, Ashok Kumar, won the Junior championship, the first

occasion when any Bihari had won a zonal title. The championship was staged again at Patna in 1965, but not many ranked players could come. However, the non-participation of big names was more than compensated a few months later when Patna once again became the venue of a "Test" match, this time between India and Czechoslovakia which the latter won.

The popularity of the game is ever on the increase and now quite a large number of 'Open' and Inter-College tournaments are held every year at Patna. In order to improve the standard of play, the Bihar Table Tennis Association, brought in November-December, 1969, T. Thiruvengdam (a former National champion and now a coach in National Institute of Sports) to train the budding local talents. The present indications are that the game is going to grow both in popularity and standard as the years roll on.

Tennicoits.—Its initial as well as recurring cost is small and, therefore, it is practised by boys in schools mostly. This play is popular in Patna Collegiate School, Patna. No tournament is run for this game.

Volleyball.—It is popular in educational institutions both in town and countryside on account of economy of cost and space. Sometimes inter-University tournaments are also run at Patna. Besides, inter-college and inter-school matches are also arranged. This is of course a game of recent origin. At present Gardanibagh Athletic Club is the main sponsor of this game in Patna and organises State Championship occasionally.

Wrestling.—The *Mahabharata* and the *Ramayana* mention about wrestling and Jarasandha and Bhima its legendary heroes. The remains of Rajgir include *Jarasandha ka Akhara.* Megasthenese (305 to 297 B.C.) has

given an account of wrestling (and also boxing, running, jumping, sprear throwing and horse-riding)*. In olden times wrestling was a popular sport and received royal patronage. Every prince and chief maintained a number of renowned wrestlers and prestige bouts between the wrestlers of different royal courts attracted large crowds.

Formerly there were many *akharas* of repute in Azimabad (Patna City) which staged wrestling bouts. At present (1970) the important *akharas* of Patna City are : Langru Khalifa *ka Akhara* (Sadikpur), Bari *Akhara* (Kath Ka Pul), Hurori Mathni (Alamganj), Mirchaiganj *Akhara* (Mirchaiganj), Shahganj (Mahendru), Farad *ka Akhara* (Malsalami), Kumhrar *Akhara* (Kumhrar), Kasba Pratappur (Patna City) and Ladoo *Akhara* (Danka Imli). Besides, there are also important *Akharas* at Danapur, Fatwa and Barh.

The Ladoo *Akhara* was established in the beginning of 19th century by the late Doma Sardar and the late Ghasita Sardar. The wrestling season begins here in the month of *Sravan* and lasts till the middle of *Ashvin*. The *akhara* is run with the donations of residents of the locality. The wrestling bouts are arranged on Sunday and are witnessed by audiences of about 3 to 4 thousand persons. Wrestlers from Danapur, Khagaul, Fatwa, Jethuli, Sabbalpur and neighbouring villages generally come here. Five *laddoos* are given to the winner wrestler and two to the defeated one. Besides, a *kachchha* is also given to the winner. Villages have usually some sort of *akhara* where youths of the locality practise wrestling. Among the contemporary leading wrestlers of Patna district Ganghu Singh, Khairapati Singh, Khijju Mian, Bambam, Gigal, Ghishu, Phuddi, Bullu, Puneet, Ramchandra, Sukhhu, Deokaran,

*Eraj Ahmad : *History of Physical Education*, p. 320.

Ram Narayan, Paribhag, Saheed, Usman, Jaggu of Patna City, Sarju Singh (Fatwa) and Satya Narayan Singh (Danapur) may be mentioned*.

Yoga Asanas.—In the later Vedic period *Pranayam* or holding of breath before prayer was considered beneficial for the lungs and a means of prolonging life, and developed into *Yoga Asanas*†. A series of physical exercises known as *Surya-Namaskar* was also devised to improve physique and keep the breathing mechanism in order‡. At Nalanda University also the inmates practised *Pranayam* and *Surya-Namaskar* daily**. Even now the orthodox Brahmanas practise *Pranayam* while having their morning dip in the Ganga and also in course of *Sandhya-Vandan.*

Pranayam and Yogic exercises became very popular in Patna in mid-1910s. Some of the colleges introduced them as regular feature of their curriculum. The credit for popularising this mode of exercise in those times goes to Rammoorti, a South Indian, then known all over India as modern Hanuman. When he visited Patna sometime during 1916-17 the local college authorities invited him to

*In March, 1970 some private entrepreneurs advertised for wrestling bouts to be held in Rajendra Nagar Stadium in which wrestlers of All India repute including those who have taken to film careers were said to participate. A vast audience turned up but the programme could not be held apparently due to alleged non-arrival of reputed wrestlers. Disturbances followed and the people who had paid for admission demanded refund of their money, but the organisers had disappeared in the meantime. Many people carried away chairs and other materials to compensate themselves while the contractors of these materials brought civil suit against entrepreneurs. The event brings home the popularity of wrestling at Patna and at the same the desire of scheming persons to exploit the popular enthusiasm to enrich themselves.

†R. C. Mazumdar, A. D. Pusalkar: *The Vedic Age*, p. 517.

‡*Ibid.*

**_Ibid._ pp. 12-13.

their institutions to give lessons in such exercises to the students. Rammoorti was a man of extraordinary physique and strength. He could stop two motor cars of 24 H.P. each pulling in opposite directions with his two bare hands. A fully grown-up elephant could walk over his chest without doing him any injury. Inspired by his demonstrations college boys enthusiastically took to *Pranayam* under his guidance. But when the Civil Disobedience Movement started in 1920 the academic life became completely disorganised and the *Yogic* exercises also came to an abrupt end*.

At present (1970) *Bhatiya Yoga Sansthan,* also known as Narayanashram established on 15 August, 1964 at Pathar ki Masjid in Patna City, imparts free training in *Yoga* exercises.

सत्यमेव जयते

*The Editor of this volume vividly remembers the performances of Rammoorti in 1953 in King Park (now in the campus of Darbhanga Medical College) opposite Northbrooke Zila School, Darbhanga. In addition to events related above Rammoorti then in his early sixties put heavy stones on his chest for some 3 to 4 minutes and allowed it to be beaten with hammers by two strong men with full force. His feats were based on *Pranayam* as he held his breath throughout the process of all the events. The achievements were almost superhuman, particularly in view of his advanced age. He was also a good speaker in English and extolled the miraculous power of *Pranayam* on which, he said, he had based his demonstration. His disciples opened soda water bottle with tongue tips. Rammoorti's demonstration had magic effect upon the local student community who took to its practice.

CHAPTER IX.

MODES OF RECREATION

Cinema.—The popular mode of recreation is through cinemas which came to Patna about 1929. At first silent pictures were exhibited, but by early 1930s they were replaced by talkies. The present distribution of permanent picture houses at Patna proper is as follows: Western Patna—3; Central Patna—3; Eastern Patna—2. Besides, all subdivisional headquarters have cinema houses: Danapur—1, Biharsharif—2 and Barh—1. Mokameh has also one house. Temporary cinema houses have been started at Hilsa and Bihta. Itinerant cinema companies visit fairs even in the interior of the district. There is no air-conditioned house in the district at present (1970), though some private parties have been thinking to open such houses. The picture houses at Patna give three Hindi shows a day, starting at about 3 P.M. and ending at about midnight with short intervals in between. On Sunday morning they stage English pictures or even pictures in Bengali or other regional languages according to the demand of their patrons. There is now a sizeable audience for English pictures, consisting of not only the elite educated in English schools but also the common man who would like to enjoy the scenes and thrill of majestic English pictures no matter he may be ignorant of the language. The houses are usually crowded and this indicates the craze of the people to recreate themselves through this medium. The paucity of alternative means of recreation may also be responsible for this phenomenon. Pictures of mass appeal, usually Bombay type, are generally in vogue, though their story value may be negligible. For their success they depend on the popularity of their casts mainly the hero and the heroine. Of late sexy pictures with ever-increasing degree of nudity have made their debut. Class pictures are in

great demand by intellectuals and art connoisseurs, but they are rarely screened because of high premium which the exhibitors may have to pay for them and poor sale of tickets. Occasionally some cultural organisations indent pictures direct from the producers and screen them to their members. The British Council exhibits class pictures to its members and the elite of the town. Educational institutions also sometime indent feature films direct from the producers and exhibit them exclusively to their students. The Public Relations Department of State as well as Union Government also exhibit documentaries and short feature films, mostly in rural areas. The pictures with religious and ethical themes do not enjoy the popularity they did a decade back, but still hold their ground with rural audience.

There is no cinema studio located in this district. However, film making parties occasionally visit Patna, Rajgir, Nalanda, Maner and such other places to shoot scenes for their films. The historical importance of these places as also the scenic beauty of Rajgir and its neighbourhood attract the film-makers to this district. Patna may boast of having contributed some outstanding artists to the film world. Among them, Nargis, the leading heroine of Indian films during the decade 1950–60, and Ramayan Tiwary of Maner may specially be mentioned.

Radio.—The first station of All-India Radio in Bihar was opened at Patna in 1946 and later it opened its branch at Ranchi which has now become an independent station. Patna has since opened another branch at Bhagalpur and a recording station at Darbhanga. Radio as a mass medium is providing recreation to millions living in the remotest huts and homes in the State through variety of its programmes. In the post-1960 era it has had a rapid expansion as is reflected by the increasing number of radio licences. The Indo-Pakistan conflict of 1962 gave a good boost to it when people were in need of prompt news from the battle fronts. The Public Relations Department of

Government has also popularised this medium through free distribution of radio sets in rural areas. Low-priced transistors have made their impact on the people and now even a common man may be seen with one such instrument in his hand. Song, drama, *chaupal, kavi sammelan, mossaira* and various such programmes are now reaching the humblest homes in rural areas. The commentary on games, particularly cricket, attracts not only the youths but also common men. Television has not come to Patna so far. When it comes, it may draw upon the present cinema audience.

Ramalila.—Before the advent of cinema, *Ramalila, i.e.,* story based on the *Ramayan* was a popular mode of recreation, not only in the country-side but also in semi-urban areas; but from 1930s onward it was gradually pushed out by cinema and ultimately this indigenous art almost died out. It used to provide not only recreation to people, but also upheld the banner of traditional virtues of Hindu way of life. With the exit of *Ramalila* the indigenous people who supplied artists for the stage were deprived of developing this art. In 1950s Siddhinath Jha founded a *Kalamanch* at Patna and Uday Shankar staged *Ramalila* in shadow play on it in accompaniment of recitation of the story relating to particular scene. The loss of this stage through fire accident brought an end of this show. However, there is now a sign of revival of traditional *Ramalila* in the rural areas of the district, *e.g.,* Daniama (Biharsharif) has one *Ramalila* Party. This is perhaps due to reaction against the stereotyped films which fail to satisfy the moral urge of the people. But it will be an uphill task for *Ramalila* to be a rival to cinema in near future.

Dramas.—In olden times, dramas usually based on stories from the *Ramayan, Mahabharata* and *Puranas* used to be staged by *Ramalila* parties at the place where they concluded their show to bring variety of themes to the people and also to prolong their stay to keep down the cost

of establishment. Among their plays in the early part of the present century, we may mention *Bhakta Prahlad, Surdas, Satya Harishchandra, Shravan Kumar,* etc. Dramatic plays based on love lores, such as, *Siri-Farhad, Laila-Majnu* and those intended to promote communal harmony, such as *Shrimati Manjari Natak* used to be staged in 1920s. During the following decades there was not much activity in this field. In 1960s, however, certain pioneers made serious attempts to rehabilitate drama at Patna and have since organised a stage on which modern plays are enacted*.

Picnics.—Annual picnics on New Year's day have now become almost an established practice with the educated classes. Even common people are taking to them. The most important picnic spots for Patna are Kumhrar (open spaces in the campus of Archaeological Department of Government of India near Gulzarbagh Railway Station), Rajgir Hills and beds of river Son at Bihta and Koilwar. On the New Year's day (1970) over a lakh of people assembled for picnic on the Son, part of them coming from Arrah (Shahabad). All the lawns at Kumhrar are booked in advance. Rajgir hills also draw a fairly large number of picknikers from Patna, Barauni and Mokameh.

Museum.—The Patna Museum draws a large number of visitors every day. On festival days, huge crowds of people from countryside, who congregate in town, also visit it. The museum has a representative collection of various types of exhibits and many of them are of interest even to common folk. The animal section is of particular interest to children. The Museum at Kumhrar is also frequented. Among the private collections, those of Hiralal Jalan of Quilaghat, Patna City and of Chaitanya Goswami of Gaighat may be mentioned. These private museums are, however, opened only to those who may have permission from the owners.

*Dramatic Stage of Patna, *Supra*.

*Sports and Games**.—Football is by far the most popular game which attracts large crowds according to the fame of the playing teams. When an international socer† is placed there is an unprecedented rush so much so that usually there may be overflow of spectators beyond the confines of the Stadium.

The colleges and University have made arrangements for games and athletics for their students. Usually they hold annual sports meet which provides opportunity to students and staff to participate in them. The Bihar Olympic meet is an annual event and draws a fair number of sports lovers.

Wrestling is a very popular pastime in the countryside even now and, if wrestlers of repute are matched, then there is great enthusiasm among the villagers and they turn up in great strength.

Musical soirees.—As we have already observed, during the *Navaratra* festival, musical soirees are held at various places and they attract large audience not only from the urban areas but also from the *mufassils*. On the eve of *Saraswati Puja* also musical soirees are held and dramas inacted. In rural and semi-urban areas, *Nautanki* (a kind of opera) is still popular. Occasionally the All-India Radio also arrange for music programmes in their studio and invite the elite and also relay the proceedings to listners outside.

Lawns and Parks.—Patna has a centrally located spacious lawn known as Gandhi Maidan. It is a popular rendezvous for elderly people who flock there for morning and evening walks. Two State functions, namely, Republic Day (January 26) and Independence Day (August 15)

*For details *see*, 'Sports and Games' section.

†As one between Soviet Union team *versus* Bihar XI in 1965 at Phulwarisharif Stadium.

are also held on this lawn and the combined parade by the military and police on these occasions presents a spectacle which draws a large audience not only from the city itself, but also from *mufassils*. Besides, frequent public meetings are held here* and provide for mirth and recreation to large sections of public. Commercial and other exhibitions are also held here occasionally when a large number of people flock to them as spectators. A part of this lawn is also utilised as playing grounds by some athletic societies. The Hardinge Park in the New Capital area is also a nice place for recreation. It has shady corners which are popular in summer times. The Children's Park adjacent to it had formerly a toy railway train and provided recreation to young folks. Another such lawn is near Golghar. The Botanical Garden (formerly part of Raj Bhavan, Patna), has been opened to public in 1970. The Dunbar Park in between the King George Avenue and Circular Road west of Old Secretariat is also a fine spot where flowers and tender plants are cultivated. There are many small parks in central Patna which provide breathing space to people in summer. There is, however, much reason to improve them.

Modern Markets.—Muradpur, Hathwa and Apna Bazar (on the eastern fringe of Gandhi Maidan) draw a large number of spectators who incidentally utilise these forums for social meet and recreation.

Places of interest.—The Department of Tourism, Government of Bihar arranges sight seeing programmes every Sunday morning and conducts the visitors, both local and foreign, to the places of interest at Patna and also to Rajgir, Nalanda and Pawapuri†.

*Khan Abdul Gaffar Khan, popularly known as Frontier Gandhi drew a record audience of about half a million in December, 1969 when he visited Patna after a lapse of about 23 years.

†Among the places of attraction at Patna, *see*, the 'Historical Monuments' section for details.

Clubs.—Modern clubs are few and confined to upper strata of society. Among them, Bankipur Club (near Patna Collectorate), New Patna Club (Gardiner Road) and Young Men's Institute (Chauhatta) may specially be mentioned. For middle classes there is dearth of organised clubs and not unoften enterprising members start clubs in their own homes where they call their friends for social get-together and games of cards. However, common man's club is *bhatthikhana* (liquor shop). Patna district abounds in palm trees* and toddy has been an attractive drink with common folk since early times. The popular image of Biharsharif has been described in three words, namely, *Turuk, Teli, Taar,* showing *inter alia* the preponderance of palm trees. Thus most villages in the district and even urban areas have such informal clubs where common people may drink toddy, particularly in summer months when the crop is plentiful†. Even men of high castes participate in drinks and thus provide an example of coming together with lower castes. Consumption of liquor has been going up in urban areas. The modern clubs maintain bar and serve foreign liquor to their members.

Circus.—Circus visits Patna usually at an interval of two to three years in between winter and rains and stages its shows for weeks. It provides a special attraction for children. The usual sites for such shows are near Hardinge Park in the New Capital area.

Melas.—On every Monday in the month of *Shravan, Somvari mela* is held near Patna Civil Court. These fairs have been held since olden times and even now draw a large number of visitors mainly from country-side. The

*Even Ramkrishna Avenue in the heart of Patna abounded in palm trees on either side of the road as late as 1965.

†*Nira* (unfermented palm juice) has not yet made any impact on people, though shops selling this beverage are met with in some places, *e.g.*, Rajgir.

special attractions are wooden furniture and various types of plants and grafts. In Patna district, a number of fairs are held on eve of festivals when villagers recreate themselves through various means*, *e.g.*, cradles round about and swings. The *Shravan Somvari melas* of Shri Gauri Shankar Mahadeo Mandir, Gaighat and Maliya Mahadeo Mandir, Maharajganj are very popular among the local people.

Cultural Events.—The birth-day anniversaries of great personalities usually provide occasions to people to have some recreation. The visiting cultural teams from overseas also stage their performances. The usual places for such shows are Ravindra Bhavan (Gardiner Road), Bhartiya Nritya Kala Mandir (Chhajubagh), Indian Medical Association Hall near the Gandhi Maidan and Sahu Jain Hall near the Patna Collectorate. The University campus also provides opportunities for their students and staff through numerous cultural engagements.

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*For details of festivals, *see*, *supra*. Also, *Patna District Gazetteer*, 1970, pp. 87—91.

CHAPTER X

HANDICRAFTS OF PATNA

The handicrafts of Patna, as indeed of Bihar, present a synthesis of utalitarianism, artistic beauty and emotional contents. The utalitarian aspect of the handicraft may be seen in the ancient stones, wooden structures, grass-clothes, lac and metal-wares. The craftsmen of Patna specialised over ages in creative activities and excelled in the manufacture of artistic goods which were not only popular in local markets, but were also in great demand overseas. After the British domination of India from the late 18th century onward, the handicrafts died a slow death at the hands of the machine-made foreign goods which flooded the local market under the shield of protections, and craftsmen gradually gave up their professions due to lack of patronage and ultimately sank to the lower levels of the society. However, the crafts which survived were those which were strongly fastened to our religious and social rituals. According to archaeological finds, handicrafts of Bihar go back to thousands of years. The excavations of Kumhrar, Bulandibagh, Nalanda and other places in Patna district have yielded many finds which speak of the skill of craftsmen.

Among the existing crafts of Patna, pottery, wooden articles, metal wares, stone wares, jewellery, lacquer works, *kasida*, *sikki* and *munj* wares, wooden and clay toys, *zari*, artistic textile fabrics and printing on cloth may specially be mentioned. Besides, there are numerous crafts which enable villagers to have part-time occupations to supplement their earnings.

Wooden works.—In ancient times Magadha was famous for the manufacture of furniture. Highly artistic models were carved on *simhasan* (royal throne) and doors and

panels of temples. In Patna district, wooden toys are still manufactured. Carpenters manufacture wheels of bullock-carts and also sugarcane crushers (*kolhu*). Danapur is a traditional seat for manufacture of furnitures which still compete well with modern furnitures on account of their durability and comparative low prices and form an important item in the *Somvari mela* held in the month of *Shrawan* at Patna. The artists are not slow to recognise the change of taste of customers and the ornate style has now been simple to conform to modern times. Many of the carpenters specialise in toy making of no mean order.

Pottery.—Clay pottery has been recognised since ancient times as a medium of expression of crafts. The excavations of Kumhrar, Nalanda and Rajgir confirm this. The art of pottery was highly developed during the Mauryan and Gupta periods. The works of these master craftsmen are part of our rich heritage and have inspired the modern potters to improve their artistic pattern. Potters all over the district manufacture earthen utensils and tiles. Some of them are capable of doing artistic painting on jugs.

Bamboo work.—Many members of Dom community live on bamboo works. They manufacture baskets and other household wares. Basket making is carried on in many villages of the district as bamboos are generally available everywhere. Bamboo furniture pieces are also manufactured. *Morha* is a common sight even in humble homes. Novel designs are constantly being evolved at the Institute of Industrial Designs, Patna where craftsmen keep themselves in touch with the change of tastes of customers.

Sikki works.—*Sikki* is available in abundance in the *diara* areas of the Ganga and also in the beds of other rivers. Women manufacture artistic toys and wares out of it.

Brass and bell-metal.—This is one of the most ancient crafts of Patna. The images of goddesses, utensils, iron pitchers and other utility articles were found in course of excavations at Nalanda and Rajgir. This craft flourished in Patna even from before the Mauryan era and continued till Gupta and Pal periods. During the Gupta period, there were two artisans of crafts and metal works at Kumhrar who used to advise on the painting of bell-metalled moulding and casting even to Japan, Korea, Tibet, Indonesia, Ceylon, Indo-China, Burma*, etc. The Institute of Industrial Designs, Patna is making experiment on different kinds of artistic and utility wares.

Lacquer works.—Patna City has its own speciality in the manufacture of lacquer wares. The craftsmen have raised this art to a high degree of perfection with attractive designs and motives of oriental origin.

Leather works.—Patna has an ancient tradition in leather binding. This art originated from here and spread all over Asian countries in the Mauryan periods**. The covers of old armour, harness, sword, *dhal*, show boxes, etc., still bear witness of the workmanship of the local artisans.

Tikuli works.—This is a very popular craft. In Patna City alone about 500 workers are engaged in this†.

Kasida embroidery.—Patna City used to be a very important centre for production of artistic embroidery and works in *Zari*‡. Even now some homes earn their living through this art. Ladies in many houses do *kasida* as a hobby. The outstanding examples of *kasida* works are

**Handicrafts of Bihar*, 1969, published by the Department of Industries, Bihar.

***Ibid.*

†Ibid.

‡See, *Patna District Gazetteer*, 1970, p. 164.

found in *samiyanas, kanath, chandwas,* pillow-covers, *batvas,* covers for musical instruments, table-cloth, window curtains, blouse pieces, sari borders, etc.

Wood carving.—The wood carving as a decorative art has a long history in Patna. In Mauryan times, houses in this city were made mostly of wood and had carvings on them as has been confirmed from the finds in the excavations of Kumhrar*. Some of the old houses of Patna City have still carved pieces in their doors and windows.

Diaper works.—It is made out of waste pieces of wood and artistic objects of utility are manufactured. The Institute of Industrial Designs has given a new orientation to this art. Many items of daily use are being produced by it, *e.g.,* jewellery boxes, table lamps, toys, etc.

Zari works.—Patna City has been the home of this work since olden times and even now continues its tradition though in a very diminished form. It is a type of embroidery with gold and silver threads, beads silk, sequins on satin or velvet. Each *zari* work is a piece of fine workmanship.

Printing.—Textiles such as silk and cotton are used for printing. It is an ancient art and has been referred to by Bana Bhatta in *Harsha Charitra*†. Patna City has specialized for centuries in making *chundri.* Even now, there is a class of people called *rangrej* in Patna City who makes living through this art.

Jewellery.—Fine works of jewellery in silver has been a speciality of Patna City. Goldsmiths all over the district still manufacture fine ornaments. Patna continues the

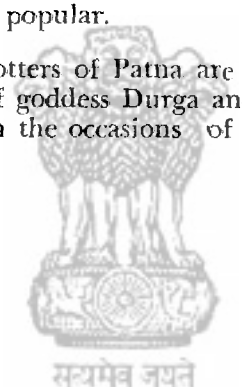
*Ashoka's Wooden Pillars is one of the examples of fine craftsmanship in wood.

†*Handicrafts of Bihar,* 1969, *op. cit.*

tradition of making ornaments which are found in many of the old sculptures and antiquities, though the artists are never slow to adapt themselves to modern tastes.

Folk Art.—Decorative figures mostly of animals, such as, elephant, horse, etc., are painted on walls of Hindu households on auspicious occasions. To mark the *Behula Puja* (or *Nag Panchami*), snakes are also painted on the outer walls of Hindu houses. Females do *alpana* (decorative designs) on ground where worship is performed on the occasion of *Ganesh Chaturthi* or *Devotthan Ekadasi*. Human figures, particularly of policemen (*e.g.*, at the temple-door of *Thakurbari* of Baba Bhikham Das at Bakerganj) are also popular.

Clay Images.—Potters of Patna are traditional artists for making statues of goddess Durga and Saraswati to meet the local demands on the occasions of *Durga Puja* and *Basant Panchami*



CHAPTER XI

FESTIVALS OF PATNA

Introduction

Popular festivals of all denominations trace their origin to some religious belief and are based on spontaneous mass appeal. Unlike them, the modern festivals such as the Independence Day (15 August) and Republic Day (26 January) are secular in character and draw large crowds of spectators, mainly because of spectacular parades which people may not see otherwise. It may be long before masses take national pride in them and celebrate them as popular festivals.

Hindu Festivals

The most popular god of Hindus is Shiva and populous villages usually have a *Shivalaya*. Next comes Vishnu and his incarnations, such as Rama and Krishna who are worshipped by *Vaisnavas*. As Shiva and Vishnu are traditionally known to live in fraternity, their devotees have no conflict among them and it is not unusual that temples of these two gods may be in the same locality. Goddess Durga as consort of Shiva is also worshipped, particularly during *Navaratra*. Mahavir, a devotee of Ram, is worshipped by *Vaisnavas* and the rank and file of the people regard him as a symbol of strength and instal his image in towns and villages where *akharas* are also located alongside to inspire youths to practise wrestling and other physical exercises. Usually soldiers and constables also instal Mahavir in their campus and offer him prayers. He is worshipped particularly on Tuesday. The Sun-god is of universal veneration throughout Magadha. The gods and goddesses and their like are the central objects from which

Hindu festivals generally draw their sustenance. The festivals starting with the *Samvat* year, *i.e.,* month of *Chaitra* are described below :

Holi.—It is of universal appeal and is observed on the first day of *Chaitra, Holika-dahan** preceding on the previous full moon night. People invariably take some intoxicants on this occasion and indulge in revelry, sometimes degenerating to extreme limits. However, with the spread of education, excesses have been moderated. Formerly, people threw mud and dust on one another in the forenoon of the festival day and fast colours of different kinds were also sprinkled on passersby indiscriminately two to three days from before, but now such activities are largely on decline and people generally indulge in it within their close circles. In the evening people visit their friends and relations to develop fraternity. In countryside and semi-urban areas people sing *hori* and *chaiti* in vigorous tunes accompanied with *jhal* and *dumph*. In some places *Braj-ki-hori* in soft strains in accompaniment with *dholak* and *manjira* is also sung. Sometimes *Jogira* (comic opera) is also heard. This festival coincides with *Vasantotsava* with mango flowers in full bloom and air surcharged with their fragrance.

Ram Navami.—Vaisnavas observe it on the eve of the birth of Ramchandra, incarnation of Vishnu in *Treta Yuga* on the 9th day of the white fortnight of *Chaitra*. The festival draws quite a large number of devotees. *Churma* and *Paijni* form important constituent of *prasad*. There are many *Thakurbaris* at Patna where this festival is observed.

*This is a symbolic burning of the effigy of *Holika*, sister of Hiranyakashyapu, who in her attempt to burn Prahlad, a devotee of God, got herself burnt. This event is taken to vindicate the victory of the good over the forces of the evil.

Ganga Dashahara.—This falls on the 10th day of the white fortnight in the month of *Jestha.* A dip in the holy Ganga on this occasion is considered to bring much virtue and large crowds of bathers even from the interior are seen on the banks of the river.

Rathyatra.—It is observed on the 14th day of the white fortnight in the month of *Asarh* when Lord Krishna, Balram and their sister Subhadra are taken out in a chariot for a ride in the street. The devotees pull the chariot themselves.

Jhoolan.—The month of *Shravan* is noted for *Jhoolan* when the images of Vishnu, Ram and Krishna are put on a cradle and swung about. The rainy season lends special charm to this festival.

Raksha Bandhan.—It falls on the full moon day of *Shravan* and is of special significance among the Marwari community where sisters send *rakhi* to their brothers to strengthen mutual affection.

Janmastami.—This is a festival of *Vaisnavas* and falls on the 8th day of the dark fortnight in the month of *Bhadra* to celebrate the birth of Lord Krishna. The *Thakurbaris* of Patna observe it with due ceremony.

Ananta Chaturdasi.—This festival is held on the 14th day of the white fortnight in the month of *Bhadra* when men and women worship *Anant,* a manifestation of Vishnu, to seek his blessings and tie armlets usually made of thread on their arms.

Navaratra.—It begins on the first day of the bright fortnight in the month of *Aswin* when the images of goddess Durga are installed all over Patna and even at places in the *mufassil.* The artists who prepare them as well as other images generally reside in *mohalla* Salimpur Ahra near the south-eastern corner of Gandhi Maidan and

in Patna City. By and large the images are in traditional style, though in recent times some artistic images have also been seen which are apparently done by individual artists who are evolving new pattern. A special feature associated with this occasion is music conference in different *Puja* campuses of Patna for three days, on 7th, 8th and 9th day of the *Puja* when a good many artists of vocal and instrumental music and various dance forms are invited from all over India to this city to give their performances. This has become an annual event for over the last two decades and adds to the joy of the festival, besides sustaining the popular interest in good music. Patna gets a floating population of several lakhs during this period.

This festival symbolises the fact that good finally overcomes the bad. Every image shows goddess Durga as *Mahisasurmardini*. According to Bengali tradition this festival signifies the home-coming of goddess Durga to her parents. Thus by analogy the home-coming of married daughters to their parents is an usual feature among the Bengali community and on this occasion parents give them gifts according to the capacity.

Dashahara.—This is also known as *Vijoya Dashami*. According to tradition, on this day Ram set out on his journey to recover Sita and ultimately annihilated Ravan and his legions. Therefore, this day is regarded universally as very auspicious, particularly by Kshatriyas, to do anything new or even to go out somewhere. The day is otherwise spent over visits to friends and relations and their reception at home.

In the post-independence era, the Punjabi community which have settled at Patna in the wake of the partition of the country, have contributed a new feature to the traditional *Dashahara* inasmuch as they instal giant effigies of Ravan, Kumbhakaran and Meghanad in Gandhi Maidan and burn them with a chain of loud explosions. Ram, Sita

and Lakshman are simultaneously presented in a pageant to mark the victory of the good over the forces of the evil. This event draws a large number of spectators not only from the city but from the *mufassil* areas as well.

Deepavali.—The business centres at Patna as indeed elsewhere observe *Deepavali* on a lavish scale on the new moon day in the month of *Kartik* when houses are decorated in the night with earthen lamps in traditional manner, though in recent times electrical manipulations are also visible. Even humble homes burn some earthen lamps to welcome Lakshmi (goddess of fortune). The demon of poverty is scared away by exploding crackers in which boys take special delight. Fire-works are a special feature on this occasion.

A picturesque festival of Patna is *Chhatha* (*Pratihar Shasthi*) which is observed on the 6th/7th day of the bright fortnight in the month of *Kartik** in honour of the Sun-god. It is almost of a universal nature throughout Magadha. The festival is observed on the banks of the river Ganga throughout the district, particularly at Patna, and at tanks of Bargaon (Nalanda) and Aungari (Ekangar-sarai). According to popular belief, the Sun-god is regarded as a protector against leprosy† and even its curer‡ and so in olden times the rank and file of the people took to the worship of this most powerful god whose brilliance was evident. The worship is held in two phases : the first *arghya* is offered to the setting sun and the second to the

*The *Chhatha* is also observed though on a modest scale on the 6th/7th day of the bright fortnight in the month of *Chaitra*.

†There is no evidence to suggest that Patna or Magadha was afflicted at anytime with this fell disease, though in ancient times it was dreaded much.

‡Even now persons afflicted with leucodarma or even leprosy stand in waist-deep water and worship the Sun-god throughout the period of worship.

rising one next morning. There is usually a large concourse of worshippers. Vast crowds of spectators, many even from distant places, assemble in their variety of costumes to witness the festival on the banks of the river Ganga. The autumn season also lends its charm to it.

On *Kartik Purnima* day a large number of devout Hindus take their dip on the confluence of the Ganga and Gandak at Harihar Kshetra. According to tradition, this is the spot where the battle between an elephant and a crocodile took place and to the call of the elephant, which was losing to its opponent, Lord Vishnu responded immediately and rescued him from watery grave.

Saraswati Puja is celebrated mostly by the student community on the 5th day of the white fortnight in the month of *Magha* (*Vasant Panchami*) when the campus of various schools and colleges turn into scenes of jubilation. Dramas and musical soirees are held in which students mainly participate. The immersion of images of goddess Saraswati provides a fine spectacle on the river Ganga when numerous boats ply on it with happy bands of students singing amidst accompaniment of musical instruments. The images are of traditional pattern though individual talents sometimes exhibit new forms. The festival heralds the advent of spring with mango buds and sweet notes of cuckoo.

Shivaratri is celebrated on the fourteenth day of dark fortnight in the month of *Magha* with great devotion by people throughout the district. It is held in commemoration of the marriage of Parvati with Shiva. One of the popular places for this festival is *Shivalaya* at Baikathpur, 19 miles east of Patna which draws a large concourse of people, particularly women and girls, who keep fast on this day.

Among quasi-secular Hindu festivals the following may be mentioned :—

Makar Sankranti.—This coincides with the winter solstice. A large number of people take bath in the holy Ganga and also in springs of Rajgir as it is supposed to bring virtue. This is an occasion to enjoy eating of new autumn crops. Generally all Hindu homes eat *chura, dahi, tilkut* and *gur* in day-time and *khichari* at night*.

Mesh Sankranti.—At summer solstice *satuani* festival is held when people eat *sattu,* made of the new *rabi* crop, mainly barley and gram.

Buddhist Festivals

Vaisakhi Purnamasi.—The full-moon day of *Vaisakh* is observed as a festival in all Buddhistic shrines, particularly those at Rajgir and Nalanda. It symbolises Buddha's birth, his enlightenment and his *Pari-Nirvan.* This unites the Buddhists of all schools, traditions and nationalities and makes the figure of Buddha a symbol of their faith.

Jaina Festivals

The Jainas celebrate the birth anniversaries of their *Tirthankaras,* particularly Parshvanath and Mahavira. They take out colourful processions. *Paryushan* (the last ten days of *Bhadra*) and *Ashtanlika* (the last eight days of *Kartik*) are their other festivals. On these occasions the orthodox among them, fast and worship in temples and recite or listen to Jaina scriptures.

Sikh Festivals

The Sikhs observe the birth days of their *Gurus.* The birth anniversary of Guru Govind Singh is an important

*This festival is known as *Pongala* among the people of Tamil Nadu residing at Patna. They celebrate it as a joyous occasion with good food and wear new clothes.

event when the *Guru Granth Saheb* is taken out in procession through the main streets of Patna. Harmandir in Patna City is a focal point for such festivals.

Muslim Festivals

The Muslim calendar is based on lunar system and therefore, their festivals rotate throughout the year. There are two festivals called by the same initial name, *Id*: (*i*) *Id-ul-fitr*, and (*ii*) *Id-ul-adha* (*Id-uz-zoha*).

Fitr is to break the fast and hence the *Id-ul-fitr* means the festival of the breaking of the fast. The end of the period of privation and self-abnegation is attended with joy and festivities and prayers are offered to God in thanks for the strength He has given to his servants who perform these religious requirements. Thus *Id-ul-Fitr* is the festival *Ramadan* (the popular and somewhat inaccurate term is *Ramzan Id* and common people pronounce it as *Ramjan Id*). The *Id* prayer at Patna is held in the Gandhi Maidan and attended by a large congregation of Muslims and the *namaz* is led by an *Imam*. Muslims convulge from all directions in procession, neatly dressed to say their prayer and after it is over, they fraternise with each other irrespective of their rank and position in life. The women stay at home during the prayers and engage themselves in serving food and drink to guests. *Sawai*, a sweet preparation, is popular on this occasion.

Id-ul-adha (*Id-uz-zoha*) is a feast of sacrifice, *i.e.*, festival of sacrificial ewes. The Islamic legend says that Prophet Ibrahim was full of piety and devotion. God appeared in dream to him and asked him to make a supreme sacrifice in His name and asked for the life of his only son, Ismail, a boy of nine. The voice of God was final and Ibrahim took his little son, Ismail, out for a walk and putting the boy on the ground, prayed to God in agony and commenced sacrificial rite. To save himself the

torture of the ghastly scene, he put a bandage on his eyes. After the due performance of the rite, the father on removing the bandange from his eyes found Ismail standing by smiling while a healthy sheep had been slaughtered in the ritual by corrected form. Since those days, sacrifice has been prescribed in one form or another*. In addition to the prescribed prayer, there is a *Khutba* (a sermon in Arabic). On this occasion, meat preparations, specially *Kabab*, are served freely in the feast and special consideration is shown to the servants and the poor to share the good things of life with their masters in absolute equality. This festival of sacrifice is theologically the greater feast and is celebrated in memory of the most poignant sacrifice in religious legend, namely, slaughter of one's own son of nine, goat-wise. It is also known as *Baqr Id*† and is celebrated on three consecutive days, the first day being most popular.

Christian Festivals

Christmas.—This is an universal festival of Christians. It is observed on December 25 to commemorate the birth of Christ, in absolute peace and in a spirit of thanks-giving in all Christian homes and establishments.

Easter.—This is associated with the resurrection of Christ, *i.e.*, his coming to earth. In the month of April on holy Saturday, church bells peal wildly to herald the arrival of Christ. On Easter morning at about 4 O'clock, there is a procession in honour of the so-called resurrection. This festival is observed by Christians in their homes and also in their churches, particularly at Maner, Danapur, Bankipur, Patna City, Bakhtiarpur and Mokameh.

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*Asaf A. A. Fyzee: *The Id in Islam*, *Illustrated Weekly of India*, Festival Number, 29 July, 1962.

†*Baqar*, Arabic for cattle whence the vulgar and inaccurate *Bkri*-Id referring to the sacrifice of goats. *See*, A.A.A. Fyzee, *op. cit.*

MISCELLANEOUS SECULAR FESTIVALS

Onam.—A small group of Malayali people from Kerala who reside at Patna, celebrate *Onam,* their traditional festival in the first month (*Chingam*) of the Malayalam year which begins in the middle of August. *Onam* falls on the brightest day of that month on the full moon. It is a secular festival given to enjoyment and merry-making. According to tradition, on *Onam* day an ancient king of Kerala, Mahabali, leaves *Patala,* with special permission, and visits his old kingdom to see how his people are faring and his people play their part by looking perfectly happy and prosperous and Mahabali returns to his own world with the happy impression that his people are prosperous and contented as they were under his benign rule some two thousand years ago*.

First Day of Baisakh.—This is celebrated to mark the beginning of the Bengali New Year. Cultural events including music and dances are some of the main attractions of this day.

सत्यमेव जयते

*K. P. S. Menon: *Onam*, *Illustrated Weekly of India*, Festival Number, 29 July, 1962.

CHAPTER XII

HORTICULTURE IN PATNA

Patna has been famous for its mangoes since olden times. *Langra** of Digha is a class by itself. In the 18th and 19th century, horticulture was a craze with the aristocracy of Patna and the Nawabs and Zamindars used to vie with each other in growing fruit orchards where they also maintained some sort of recreational residential establishment. Some of those orchards may still be seen though in a dilapidated condition†. Now the sprowling township of Digha has consumed many of the old orchards and left little space for fresh plantation. So it will not be long before Digha's *langra* disappears from the scene altogether.

Patna enjoys fruits of one kind or other almost throughout the year. Among mangoes the earliest local variety is *bombaiya* which comes to market towards the end of May and disappears altogether in about a fortnight. *Langra* also does not last more than three weeks and its peak season is in the middle of June. It is succeeded by *sipia* which is followed by *shukul*. *Krishnabhoga* appears during this period, but does not make a grade. For about five weeks starting in early June, Patna remains overflooded with mangoes which become an important item of food for all. In the countryside *bijju* mango is still relished by people. They are not standardised, but some of them may have their individual taste. Some superior varieties,

*It is also known as *maldah* and grown on the tracts by the side of river Ganga throughout Bihar and particularly in the districts of Patna and Bhagalpur and also in the Maldah district of West Bengal adjacent to the river Ganga, but the Digha variety has its own individuality and flavour.

†A few may be seen at Fatwa by Patna-Mokameh National Highway and some are also at Islampur.

such as *mithua, kerba* and *sinduria* are sometimes brought to town also and even upper classes taste them for the sake of diversion. Among other indigenous fruits, *phalena jamun* may be noted for its digestive value. It is placed in market usually from the middle of June and lasts for about a fortnight. *Lichi* appears at the end of May, but the local varieties are not so tasteful as those from Muzaffarpur. Bananas are available throughout the year. Green bananas are imported to Patna from various places in Maharastra and are much more delicious and soft than those from Hajipur. *Katahal* (jack-fruit) ripens in July and is eaten by poorer sections of the community, but raw substance makes good pickle and is relished even by the elite. *Bel* is available during May and early June. The outskirts of Patna, particularly the villages around Barpahari grow fine variety of guavas and the supply is regular from December to February. *Ber* is also available during February and March. The *diara* areas of the district grow *kharbuj, tarbuj* and *kakari* in plenty and supply them to markets from March till the end of May when the lands become inundated.

Patna district comprising of 28 Blocks covers a total of 13,85,000 acres with a net cultivable area of 10,24,000 acres only, out of which only 17,671 acres are under fruits. This represents only 1.73 per cent of the total cultivable area. Major fruits grown in the district are mango, guava and banana in seriatim while limes, *amoula, ber,* papaya, pomegranate, *jamun* and *bel* are found in a sporadic manner. Rise in temperature accompanied with decrease in humidity causes *loo* (hot waves) during summer and in conjunction with heavy black clay soils found in the various tracts of the district this deters the growth of some of the tender fruits like *lichi* and papaya. On the other hand alluvial soils of light greyish loam texture falling in Phulwarisharif, Danapur, Maner, Bihta, Biharsharif, Islampur,

Ekangarsarai, Fatwa and Patna town blocks contain very prolific growing orchards. In fact the famous *Digha langra* variety of mangoes, widely acclaimed as one of the best among tropical fruits, is under antiquated cultivation in the Digha tract of the district.

The average size of orchard holdings is small and orchards of even a few Kathas are also not uncommon in the district. A striking feature of these orchards is that they contain mostly grafted plants and may include some varieties of individual fruits, specially in case of mangoes. This is a result of the efforts of the old landlords of the district who pursued this avocation as their hobby for successive generations in the past. Crowding of plants in orchards is a common feature, though this is less intense in Digha and other tracts on the southern fringe of the *diara* areas of the district. Lack of manuring and absence of irrigation and prunning practices are almost universal faults found in the various orchard tracts of the district.

In certain tracts falling in the command area of the Punpun and the Ganga, manuring of orchards is automatically achieved due to regular inundation which causes natural deposit of silt and other organic matters and as a result good fruiting is observed from year to year. Suitable orchard sanitation and cultivation is generally unknown in the district. Orchard cultivation involves processes varying from preparation of simple thalas to hoeing or ploughing during September-October, in most cases followed every alternate years. Intercropping of orchards is largely unknown. For orchard sanitation, spraying against mango hopper is very casually done although stem-borers are abundant in the plants. A cumulative effect of all these combined with the aging of the plants in Digha and other belts has made these orchards unproductive and serious effort to rejuvenate the decaying orchards has become necessary. Felling of trees due to urbanisation in Digha

tract on a large scale during the past decade has posed a great threat to the very existence of this widely acclaimed *Digha langra*.

Except in Digha, Maner, Phulwari and Biharsharif belts, fruiting in orchards is very sparse and irregular, though the new orchards specially in these belts produce sizeable crops. Bearing in mango has been irregular and not very strictly alternate. Some of the well-managed new orchards of Digha, Maner, Phulwarisharif, Bikram and Biharsharif produce regular crops, although mostly a light crop is followed by heavy one.

Guava produces two crops in a year, though the *Bhadaia* crop (rainy crop) is less prolific than *Aghani* crop (winter crop) and is insipid in taste, small in size and generally attacked by fruit flies and borers. Guava fruits in the famous Bahadurpur-Mustafapur guava belt of Patna district have a remarkable similarity in varietal character with Allahabadi guava variety produced in Uttar Pradesh.

Ber fruits, commonly known in the locality as *Patania ber* are found in sporadic manner and unlike the organised plantations of mango and guava this fruit is conspicuously absent, though it has established its superiority over other indigenous varieties found in the State.

Harvesting of matured but unripe mango and also green bunches of banana is resorted to by growers while guava and *ber* are harvested when ripe. The Digha variety of mango has its unique character in keeping the outer appearance green even when fully ripe and a thin whitish film on the fruit skin singles it out from other large fruits grown in other parts of the State. Harvesting is mostly done by means of bamboos fitted with string-net attachments or as in case of guava and *ber* they are also hand-picked or by felling the fruits after swinging the *ber*

branches. Orchards are generally sold to *Kunjras* and other middle men who watch the crop from before its maturity and market the fruits after artificial ripening.

With the implementation of the Horticultural Development Programme in the State from the Second Plan Period some new orchards have come up containing mostly mango and guava fruits. The area covered under new orchards in different plan periods is given below in Statement I. A programme for distribution of both long range and quick growing fruit plants has been launched and the yearwise target and achievement are also shown in Statement I. For an effective working of the programme of new orchard plantation, in addition to nurseries in private orchards on royalty basis, a two-acre block nursery at every block headquarter has been established. Under this programme District Nurseries have been established at Gilani, Akbarpur and Raitar orchards in Biharsharif subdivision, Maner in Danapur subdivision and Mauzipur in Fatwa police-station and supply different kinds of fruit grafts and seedlings to cultivators. By the end of the Third Five-Year Plan, two-acre block horticultural nurseries were functioning in Masaurhi, Phulwarisharif, Dhanarua, Bihta, Ekangarsarai, Noorsarai, Bakhtiarpur and Rajgir blocks.

As envisaged in the various plan periods the programme of fruit production was also achieved by rejuvenating the existing old and unproductive orchards of the district. Demonstrations on rejuvenation of old orchards were carried on in cultivators' fields at Government cost and this encouraged cultivators to adopt on modest scale various practices recommended for rejuvenation of old orchards at their own cost. The planwise achievement of old orchard rejuvenation is shown below (Statement II). In order to prevent wastage of various fruits during glut

period training on simple methods of preservation of fruits and vegetable is also arranged in different blocks of the district from time to time.

Vegetable Cultivation

Vegetables have been grown in and around Patna since olden times to meet the requirement of the capital town. But sufficient quantity of vegetables is not being produced to meet the demands of the growing population.

The area under vegetables during 1946-47 was 7,500 acres which increased to 15,000 acres at the end of First Five-Year Plan; 18,500 acres at the end of Second Five-Year Plan; 20,000 acres at the end of Third Five-Year Plan and 20,800 acres in 1968-69. Chillies and onions are grown extensively in Patna sadar and Barh subdivisions and are exported to other places. Besides, potato is also grown in this district on commercial scale. A few years back this district was the centre for the supply of seed-potato to all the States and particularly to North India. Seed production was extensively done in Biharsharif and Patna Sadar subdivisions, and consequently a number of cold storages have sprung up there.

Previously only onions and chillies were preferred in and around Patna. But almost all kinds of vegetables are now grown in these areas. There has been good progress in the cultivation of cauliflower, cabbage, tomato, brinjal, onion and chillies in Patna sadar and Danapur subdivisions which export the produce to distant places, *e.g.*, to Calcutta, Asansol, Jamshedpur and Dhanbad. During the Third Plan period three blocks of this district, namely, Barh, Pandarak and Mokameh have been selected under the Vegetable Development Scheme on account of their proximity to Barauni which is growing into a good industrial centre and thus holds the prospect of a good market. Composite demonstrations have been conducted on

different kinds of vegetables in different seasons in areas of vegetable development scheme. This has influenced the cultivators who have now started taking up the improved cultivation practices in their own fields. There has been substantial increase in the use of improved vegetable seeds, fertilizers and plant protection medicines. Improved irrigational facilities have also led to the development of vegetable cultivation.

In order to meet the vegetable requirement of Patna town it has been proposed to take up a vegetable development unit on the lines of approved units for the industrial areas of Ranchi, Jamshedpur, Dhanbad and Barauni.

STATEMENT I

Plan.	New orchard planted (in acres).	Grafts and gooties distributed (in nos.).
Second Five-Year Plan	536.28	18,205
Third Five-Year Plan	951.81	22,316
Fourth Five-Year Plan (up to 1968-69)	1,481.61	26,514

STATEMENT II

		Old orchard rejuvenated (in acres).
Second Five-Year Plan	..	6,692.23
Third Five-Year Plan	..	4,644.75
Fourth Five-Year Plan (up to 1968-69)	..	4,421.56

CHAPTER XIII

FLORICULTURE

In ancient times, Patna was also known as *Kusumpur* or *Pushpapur* which indicates that this was a city of flowers. Gardening as a hobby was cultivated in Patna by individuals since early times. Formerly a well-kept garden used to be considered as a status symbol by the aristocracy while the middle classes spent their time and money over gardening for the love of flowers. Among the amateur gardeners in the first half of the present century, the following names stand out foremost : Dr. D. N. Sen, Former Principal, B. N. College, Patna*; Sir Dawson Miller, Former Chief Justice of Patna High Court; Sir Courtney Terrel, Former Chief Justice of Patna High Court; Mr. Justice L. C. Adami, Former Judge, Patna High Court (a Rose specialist); Mr. Justice S. P. Verma, Former Judge, Patna High Court; Mrs. Jaffar Imam; Shri S. N. Basu, Barrister (Rose specialist); Col. A. N. Bose; Shri Moinul Haque, Former Principal, B. N. College (Rose specialist); Shri B. K. Kerr (Rose); Shri S. M. Gupta, Barrister (Rose); Shri P. R. Das, Barrister (Cineraria) and Shri Narendranath Mukherjee†.

Mr. Justice L. C. Adami, I.C.S., one of the Judges of the Patna High Court (1919–31), gave a great drive to rose gardening at Patna. He used to organise annual flower show at which different varieties of roses as also

*The spread of modern education among the masses in Bihar during the first four decades of the present century owes much to him.

†An Officer of the Special Branch, C. I. D., Bihar. He inherited love of gardening from his father Jogendra Nath Mukherjee, the first District Engineer of Santhal Parganas, himself a keen horticulturist. He retired as a Deputy Chief of Intelligence, Bihar and died at his ancestral home at Dumka on 1 December, 1969.

other flowers were exhibited and prizes were awarded for the best exhibits. He conducted this show personally until his retirement from the Judgeship in 1931*. He was a researchist in rose and grew various species successfully at Patna†.

Dr. Zakir Hussain, a former Governor of Bihar (1957–62) and a connoisseur of roses encouraged rose cultivation in the Government House, Patna‡.

Shri Narendranath Mukherjee carried most of the prizes in Patna Flower Show of 1933 and in subsequent years and the authorities asked him to limit his entries at the Flower Show so that other prospective competitors might not be discouraged. But he was offered accommodation for his non-competing exhibits in the tent set apart for Government House**. Percy Lancaster, Secretary of the Royal Agri-Horticultural Society of India, Alipur, Calcutta (celebrated for the famous hybrid canna bearing his name) who frequently officiated as a Judge at the Bihar Flower Shows, was highly impressed with the carnations of Shri N. N. Mukherjee and commented that they were "the best he had ever seen in this part". As a matter of hobby Shri Mukherjee put in a great amount of manual labour himself and employed only one *mali* and a part-time seasonal help. He kept methodical and detailed notes about the sowing date, various manures and the quantity used, dates of first flowering of the plant, etc., and so equipped with data, he could usually predict the date on which a particular plant

*This show is still being held annually at Patna during the cold weather.

†On retirement from service, he took to rose cultivation in his garden in Kent (England).

‡*See*, Monograph on Raj Bhavan, *supra*.

**Letter from C. T. Brett, Inspector-General of Police, B. & O., dated the 5th December, 1936.

would blossom in his garden. Keeping up an incessant fight against the vagaries of weather, he had developed techniques to either retard or accelerate the growth of the plant to suit the date of the flower shows. His real achievement in gardening, however, lies in the fact that he inspired many young men of modest means to take up gardening as a hobby.

Dr. J. C. Banerjee, son-in-law of the late N. N. Mukherjee is also a pioneer in growing rare varieties of roses and has contributed substantially in this regard to the rose gardens of B. N. College*, Patna.

Among the contemporary amateur gardeners of Patna, Prof. Devidas Chatterjee (Professors' Quarters, Rani Ghat), Dr. S. N. Sah (Sultanganj) and Dr. S. A. Majid (Sultanganj) may be mentioned. The late Dhirendra Nath Chakravarty was a professional nursery keeper who had learnt practical gardening under S. P. Chatterjee of Jasidih, one of the leading horticulturists of his time.

There is a *mohalla*, named, Gulab Bagh which is situated on the Bari road in between Bhikham Das Thakurwari and Patna Collegiate School. As its name indicates at some time in the past, it should have been growing roses though no trace of it is found now.

The Patna Improvement Trust have a plan to beautify the streets, lawns and parks of the city with flower gardens. They maintain a nursery at Rajendra Nagar and stock it with variety of rose grafts and other flowers.

The educational institutions of Patna usually have some flower-beds. Government quarters for Class I

*See, Prof. Rangin Haldhar's letter published in the *Searchlight*, dated the 11th December, 1969.

Officers have been provided with at least one *mali* and some of the officers take gardening as hobby and secure prizes at flower show.

In olden times, Barh used to be famous for its jasmine oil and jasmine flowers were cultivated on a mass scale. That industry is now extinct, but the hobby for gardening is still kept alive by certain persons there. Some modern industrial concerns at Mokameh attach gardens to the bungalows of their officials. The bungalows of military officers at Danapur also have miniature gardens.

We cannot, however, say that at present there is a mass consciousness about gardening in this district. Flowers are regarded by common man as objects to worship gods and goddesses and not to pleased aesthetic sense. They have no commercial value except that there are a few flower shops at the doors of temples where devotees purchase them to worship the deities.

At present, there is no craze to decorate interior of houses with flowers. Not many houses have flower vases in which new flowers are placed and old ones discarded.

There are some nurseries at Patna which propagate species of various flowers and plants. On the occasion of *Somwari mela*, held four times in the month of *Shravan* on each Monday, nurseries set up their shops, some coming even from outside the district and stay on even after the *melas* are over. They are playing an important role in adding to the development of aesthetic sense of this district.

Among the contemporary public flower gardens of Patna, the following are noteworthy*:—

Patna High Court.—It was perhaps the best flower garden in Bihar and one of the best in India during the

*For the garden attached to Raj Bhavan, *see* the monograph on 'Raj Bhavan', *Supra*.

time of Mr. Justice Adami. Though it has shrunk in area on account of installation of air-conditioning plant, it has still a beautiful lay out and possesses variety of roses.

Old Secretariat.—Roses are a speciality of this garden and an extensive green turf covering the area in front of the main Secretariat building facing the Raj Bhavan lends special charm to it. Chrysenthimum, Dahaliyas and other seasonal flowers add to its beauty.

Dunbar Park.—In memory of N. G. Dunbar, an engineer of P. W. D., Bihar (1909—1936) this park has been commemorated*. It is located east of the Government House and in between King George Avenue and Circular Road. It has a memorial pillar for N. G. Dunbar in the middle of the park. The area of the park is about 2 acres and it is maintained by the P. W. D. It grows almost all seasonal and permanent flowers and participates in flower show competitions both at Collectorate and Hardinge Park and has won prizes for rose and other flowers. It has a small pond in which water-lily is grown. The park has its own water tank for watering the plants and maintaining the pond. In the eastern corner of the park there is a children park having all amenities for the play of children.

Hardinge Park.—It also possesses varieties of flowers. Arbours and creepers impart subtle beauty to it. It has been named after Lord Hardinge, Viceroy and Governor-General of India to commemorate his visit to Patna in 1913.

Patna Collectorate.—For the last two decades, a fine rose garden has come up in the compound of the

*It appears he made much contribution to the buildings and beautifying the New Capital area where Raj Bhavan, Secretariat and other Government buildings are located.

collectorate. It grows fine roses which have won prizes at annual shows. Besides, seasonal flowers are also grown in abundance.

Telephone Kendra.—Though small in area, this grows choice varieties of roses and has won a good many prizes in the past.

Kumhrar.—This is maintained by the Archaeological Department of the Government of India and in keeping with the tradition this also has an excellent look. It has extensive green turf which lends special beauty to the garden.

Among the gardens outside Patna the following are noteworthy :—

Museum Garden, Nalanda.—A beautiful garden with green turf is maintained by the Archaeological Department of the Government of India on the old site of the Nalanda University and also in the compound of the Nalanda Museum.

Venu Vana.—A fine garden has been raised by the Forest Department in the Venu Vana (Rajgir). The Karanda tank (desilted in 1967) adds to its beauty. It can boast of a fine rosary. A number of species of bamboo have been raised in this garden. It has a deer park adjacent to it. Some picturesque species of small birds in this garden further enhance its charm.

Botanical Garden.—Out of the campus of Raj Bhavan Estate, 34 acres of land with the plants and flowers growing on them has been demarcated and converted into a public botanical garden. This was opened to public by the then Governor of Bihar, Shri Nityanand Kanungo on 26 January, 1970*.

*This is a historic event not only because it is the first botanical garden of Bihar but also because that in accordance with the spirit of time the Governor has decided to drastically cut down his Estate to nearly 1/3 of its original and thus give a drive to economy.

It is maintained by the Forest Department of the State. The following staff of the Forest Department are employed to look after the management of this garden: Range Officer—1, Forester—1, Forest Guards—2 and *Malis*—2. Besides, 10 to 15 labourers work daily as gang coolies on muster roll. In course of time it is proposed to expand the limits of the garden to the vacant lands to its south and west*.

The total length of the road in the garden is about a mile excluding paths. A section of the road named 'Cold road' measures 200 feet in length and is 9 feet wide. It is covered with creepers on sides and on roof supported on iron posts and mesh wire.

There are about 2,000 trees of about 200 different species marked with serial number in tin plates with botanical names†. Some of the important species in the garden are: *Ficus Krishnae* (*Moraceae*), Candle tree (*Parmentiera Cereifera Seem Bignoniaceae*) and *Sita Ashoka* (*Saraca indica*). Fruit bearing trees in the garden are : Mango, *lichi*, guava, black berry, Plum, banana, jack fruit, *barhar*, lemon and cocoanut.

There is a rockery with an artificial waterfalls inside the garden. There is a lily pond just on the foot of the rockery.

The rose garden has been improved and the pond inside the rose garden is provided with golden and black fishes. There is a green house just by the side of rose garden which is meant for shade loving plants duly covered with mesh wire and bamboo chicks over wooden

*These vacant lands are known as polo ground and golf course. No Polo has been played after the departure of British Officials. Golf is still being played. *See*, golf in the chapter on 'Sports'.

†*See*, Appendix I, *infra*.

rafters. There is a proposal to cover the whole green house with different types of beautiful creepers. There will be a orchid house just in front of green house.

There are a bridal creeper grove, a vertical garden, three bird baths, a picnic spot provided with four benches and a dias also for cultural show.

There is a rest garden with a tank in the middle. Near it there is an artificial hill.

There is a deer park under four acres of land and it is fenced with barbed and mesh wire. At present (April, 1970) there are five deer out of which four are black buck (male—1, female—3) and one spotted deer (male) in it. There is a proposal to have a dozen of deer of different species.

There are different kinds of slogans on different signboards regarding forestry and animals.

It has a water tower of its own with a capacity of 1,000 gallons. There are 7 working wells fitted with lids for irrigation purposes.

The old buildings in the garden have been improved for office and reception purposes.

It is open to public from sun-rise to sun-set, free of cost.

APPENDIX I.

List of Plant Species in Botanical Gardens.

A. TREES.

Families.	Botanical Names.	Local names.
(i) Annonaceae.		
	1. *Annona-squamosa* Linn	*Sariṗha*
	2. *Palvalthia longifolia* Benth & H. F.	*Ashok*
(ii) Anacardinceal.		
	1. *Mangifera indica* Linn	*Aam*
	2. *Lannea coromandelica* (Houtt.)-Meri.	*Jhingan*
	3. *Spondias pinnata* (Linn) f. Kurz.	*Amra*
(iii) Apocynaceae.		
	1. *Plumeria acutifolia* poir	*Gulainchi*
	2 *P, allia* Linn	do
	3. *Zerightia tomentosa*	—
	4. *Thenetia peruviana* (Pers.) K. Sect.	*Peela kaner*
(iv) Bignoniaceal.		
	1. *Heteranhragma adenophyllum* Nees.	—
	2. *Millingtonia hortensis* Linn	*Akas Neem*
	3. *Parmentiera cereifera* Seem	*Mombatti*
	4. *Kigelia pinnata* Dc.	*Sausage tree*
	5. *Spathodea campanulata*	*Bell Fountain tree*
(v) Boraginaceal.		
	1. *Cerdia dichotoma* Forst f.	*Lasera*
	2. *Elretia baeirs* Rexle	*Chamrar*

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*vi*) Bixaceal.		
	1. *Cochlospermum religiosum* (Linn) Ahetan.	*Galgal*
(*vii*) Combretaceal.		
	1. *Terminalia arjuna* W. & A.	*Arjun*
	2. *T. belerica* Roxle	*Bahera*
	3. *T. angustifolia* Roxle	—
	4. *Anogeissus acuminata* Wall	*Chakwa*
(*viii*) Ebenaceal		
	1. *Diospyros peregrina* (Gaertn). Gurke.	*Gale*
(*ix*) Euplorbiaceae.		
	1. *Emblica officinalis* Gaerln	*Aonla*
	2. *Putranjiva roxburghii* Wall	*Putranjiva*
(*x*) Geraniaceae.		
	1. *Averrhoa caramleala* Linn	*Kamrakh*
(*xi*) *Lauraceae.*		
	1. *Cinnamonum camphora* F. Nees.	*Kapoor* tree
(*xii*) *Lythraceae.*		
	1 *Lagerstreemia hypolevca* Kurz.	*Jarul*
(*xiii*) Leguminosae.		
(*a*) Papilionaceal.		
	1. *Butea monosperma* (Laink) Tank.	*Palas*
	2. *Dalbergia paniculata* Roxle	*Dhabin*
	3 *D. sissoo* Roxle	*Sisham*
	4. *Millethia Ovalifolia* Kurz	*Burmese*
	5. *Pongamia pinnata* (Linn) Pierre.	Molmein wood *Karanj*

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(b) Caesalpiniaceal.		
	1. *Bauhima purpurea* Linn	*Koinar*
	2 *B. Variegata* Linn	*Kachnar*
	3. *Cassia fistula* Linn	*Amaltas*
	4. *C. rodosa* Ham	Pink cassia
	5. *C. siamea* Laink	*Chakundi*
	6 *Saraca indca* Linn	*Sita Ashok*
	7. *Tamarindus indica* Linn	*Imli*
	8. *Pellophorum pterocarpum*	copper pad
(c) Memosaceal (DC) Baker ex-Heyne.		
	1. *Acacia auriculaefarmis* A. Cummr.	—
	2. *Albizzia lebbock* (L) Benth	*Siris*
	3. *A. procera* Benth	*Safed siris*
	4. *Samanea saman* (Jacq.) Merr.	Rain tree
	5. *Leucaena glauca* Benth	—
	6. *Pithecolobium dulce* Benth	*Jalebi*
(xiv) Lecythidoceal.		
	1. *Careva arborea* Roxle	*Kumkhi*
(xv) Malvaceal.		
	1. *Salmalia malabarica* (DC). Set & Endl.	*Semal*
(xvi) Meliaceal.		
	1. *Cedrela toona* Roxle.	*Tun*
	2. *Melia azedarabh* Linn	*Bakain*
	3. *Azadirachta indica* A Juss	*Neem*
	4 *Swietenia mahogany* Linn	*Mahogany*
	5 *S. Macrophylla* King	do

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*xvii*) Myrtaceal		
	1. *Encalyptus citreiodera* Hook.	*Safeda*
	2. *Syzygium cumini* (Linn)	*Jamun*
	3. *Callistemoir Linearis* D. C.	Botal brush
(*xviii*) Moringaceal.		
	1. *Moringa aleifera* Laink	*Sahjan*
(*xix*) Moraceal.		
	1. *Artocarpus integrifolia* Linn f.	*Kathal*
	2. *A. lakoocha* Roxle	*Barhar*
	3. *Fieus Bengalensis* Linn	*Bargad*
	4. *F. Krishnae*	*Makhaw katari*
	5. *E. cemosa* Roxle	*Paniar*
	6. *F. elastica* Roxle	Rubber tree, Attabar.
	7. *F. infectoria* Roxle	*Pakar*
	8. *F. racemosa* Linn	*Gular*
	9. *F. palmata* Forsk	*Anjir*
	10. *F. religiosa* Linn	Peeopal
	11. *F. retusa* Linn	*Jir*
	12. *Morus australis* Poir	*Tut*
	13. *Broussonetia papyrifera* Vent.	Paper-mullerry
(*xx*) Oleaceal.		
	1. *Nyctanthe arbor-tristis* Linn.	*Har-singar*
(*xxi*) Punicaceal.		
	1. *Punica granatum* Linn	*Anar*
(*xxii*) Proteaceal.		
	1. *Grevillea robksta* A. Cunn	Silver oak

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*xxiii*) Rhamnaceal.		
	1. *Zizyphus mauritiana* Lank	*Ber*
(*xxiv*) Rubiaceal.		
	1. *Anthocephalus cadamba* Miq.	*Kadam*
	2. *Ixora arborea* Roxle ex Sur.	*Lalgangia*
	3. *I. undulata* Roxle	—
	4. *Mitragyna parvifolia* korth	*Guri karam*
(*xxv*) Rutaceal.		
	1. *Aegle marmeloas* Correa	*Bel*
(*xxvi*) Sterculiaceal.		
	1 *Kleinhovia hospita* Linn	
	2. *Pterasperum acerifolium* willd	*Kanak champa*
(*xxvii*) Sapindaceal.		
	1. *Litchi chinensis* sonmer	*Lichi*
	2. *Nephilium longana* Roxle	*Aasphal*
	3. *Sapindus emarginatus* Vahl.	*Ritha*
	4. *Sehleichera abosa* (Lour) Oken.	*Kusum*
(*xxviii*) Sapotaceal.		
	1. *Minusops elengir* Linn.	*Moussari*
	2. *Manilkara Hexandra* (Roxle)) Dub.	*Khirni*
	3. *Achras sapata* Linn	*Sapata*
	4. *Diploknema butyracea* (Roxle) H. T. Lamb.	*Gophal*

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*xxix*) Tiliaceal.		
	1. *Gneuia asiatica* Linn	*Phalsa*
	2. *G. Glabra* Bl.	—
(*xxx*) Ulmaceal.		
	1. *Haloptelea integrifolia* planch.	*Chilbil*
(*xxxi*) Verbenaceal.		
	1. *Tectona grandis* Linn	*Sagwan*

B. ORNAMENTAL SHRUBS

(*i*) Amaryllidaceal.		
	1. *Agave americana* Linn	—
	2. *A. Cantula* Roxle	—
	3 *A. sisalana Perrine*	—
(*ii*) Acanthaceal.		
	1. *Gossandra undulaefolia* salisb.	—
	2. *Justicia gendarussa* Linn	—
(*iii*) Apocynaceal.		
	1. *Allamanda nerifolia* Hook	—
	2. *A. Cathartica* Linn	—
	3. *Tahernaemontana* Coronaria Br.	—
	4. *Vinea rosea* Linn	—
(*iv*) Bignoniaceal.		
	1. *Tecoma stans* Linn	—
(*v*) Compositae.		
	1. *Eupoctorium* triplinerue	—

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*vi*) Euphorbiaceal.		
	1. *Euphorbia antiquerum* Linn.	—
	2. *E. neriifolia* Linn	—
	3. *E. tirucalli* Linn	—
	4. *E. pulcherrima* willd	—
	5. *E. bojeri* Hook	—
(*vii*) Legumenosal.		
(Calsalpiniaceal).		
	1. *Bauhinia tomentosa* Linn	—
	2. *Caesalpima pulcherrima* Swartz.	*Krishna Chura*
	3. *C. pulcherrima* Sw. var. *flava*. Hort.	*Radha Chura*
	4. *Cassia auriculata* Linn	—
(*viii*) Liliaceal.		
	1. *Yucca aloefolia* Linn	—
	2 *Dracaena angustifolia* Roxle.	—
	3. *Cordyline terminalis* kunth.	—
(*ix*) Lythraceal.		
	1. *Lawsonia inermis* Linn	*Mehudi*
(*x*) Melastomaceal.		
	1. *Memecylon edule* Roxle	—
(*xi*) Malvaceal.		
	1. *Hibiscus rosa-sinensis* Linn.	—
	2. *H. schizopetalus* Hook. f	—
	3. *H. syriacus* Linn	—

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*xii*) Pandanaceal		
	1. *Pandanus teclorius* Sol	*Keora*
(*xiii*) Rutraceal.		
	1. *Gardenia jasminoides* Ellis.	*Gandhraj*
	2. *Ixora coccinea* Linn	—
	3. *Mussaenda luteola* Del.	—
	4. *Hamelia patens* Jacq.	—
(*xiv*) Rutaceal.		
	1. *Citrus aurantifolia* (chris) single.	*Kagji Nimbu*
	2. *C. maxima* (Burm). Merrill.	*Chakatra*
	3. *Murraya paniculata* (Linn) Jacq.	*Kamini*
	4. *M. Koeniju*	*Meltha Neem*
(*xv*) Oleaceal.		
	1. *Jasminum pulrescens* Zilld.	—

C. ORNAMENTAL CREEPERS AND CLIMBING SHRUBS.

(*i*) Annonaceal.		
	1. *Artabotrys uncinatus* (Laink) Merr.	*Kateli champa*
(*ii*) Acanthaceal.		
	1. *Thunbergia grandiflora* Roxle.	—
(*iii*) Bignioniaceal.		
	1. *Pyrostegia vemesta* (Ker. Gawl) Miers.	—

APPENDIX I—*contd.*

Families.	Botanical Names.	Local names.
(*iv*) Capparidaceal.		
	1. *Capparis Zeylanica* Linn. now K. K. f. & Th.	***Bagnai***
(*v*) Araceal.		
	1. *Scindapous* aurens Engl.	Money plant
(*vi*) Combretaceal.		
	1. *Quisqualis indica* Linn	—
(*vii*) Connolvalaceal.		
	1. *Ifomoea* palmata Forsk.	Railway creeper
	2. *I. vitifolia* sweet	—
	3. *I. coccinea* Linn	—
	4. *Porana paniculata* Roxle	Bridal creeper
(*viii*) Malpighiaceal.		
	1. *Hiptage bengalensis* (Linn) Kurz.	***Madhavi lata***
(*ix*) Nyctaginaceal.		
	1. *Bongainirllea glabra* choisy.	
	2. *B. spectabites* Zilld	
(*x*) Liliaceal.		
	1. *Asparagus racemolus* Zilld.	***Satawar***
	2. *Gloriosa Superba* Linn	***Langalika***
(*xi*) Oleaceal.		
	1. *Jasminum flexile* Vahl.	
(*xii*) Polygonaceal.		
	1. *Antigonon leptopus* H. & A.	Coral creeper
(*xiii*) Verbenaceal.		
	1. *Petrea Volubiles* Jacq	

APPENDIX I—*concld.*

Families.	Botanical Names	Local names.

D. BAMBOOS, PINES AND PALMS.

(*i*) Graminal.

1. *Bambusa nana* Roxle.
2. *B. Vulgaris* set.

(*ii*) Palmaceal.

1. *Borassus flabellifer* Linn — Toddy palms
2. *Cocos nucifera* Linn — *Nariyal*

(*iii*) Coniferal

1. *Thuja orientalis* Linn — *Morphakhi*

E. AQUATIC PLANTS.

(*i*) Nymphaceal.

1. *Nymphae esculenta* Roxle — *Sweet kamal*
2. *N. stellata* Willd — *Neel kamal*

Besides these, there are a large number of horticultural varieties of Roses, Bougainuillea, Caladium, Dracaena, Acalypha, Palms and Terns. Among the tree species, *Heteroplragma adenophyllum Lagerstroemia hypaleniea, Millettia Ovalifolia* and *Terminalia angustifolia* are rare and have not been mentioned in Haines' *Flora of Bihar and Orissa. Parmentiera cereifera,* the candle tree, and Memocylon edule are prominent among the curious plants.

CHAPTER XIV

FOOD, DRINK AND DRESS

Food.—By and large the people of Patna district are vegetarian. This may be attributed to the influence of Buddhism which was a positive deterrant against the slaughter of animals. With the advent of Muslim rule from the 13th century onward the food habits of the people began to change slightly and meat and fish came to include in the diet of a section of people. But otherwise the vegetarian structure of food has generally been sustained.

The staple food of the people is rice which grows in abundance in this district. Until two decades ago, people generally lived on it and wheat was consumed by the higher strata of society as night meals. But since 1950s on account of much cheaper prices of imported wheat and its regular supply through Government godowns and fair price shops, people have now largely replaced rice with wheat. It is not uncommon to see the poorer sections of the population eating both the meals of wheat. *Masoor dal* and mustard oil are also generally produced and supply protein and fat requirements of the people. During summer *sattu* prepared of barley and gram is the common food in the country-side.

Patna breed of cows is milk yielding. Besides, the availability of pastures in *diara* lands and *dianrs* and the forest areas of Rajgir provide good fodder to cattle and thus milk supply is generally assured. She-buffaloes are also kept in large numbers and thus *ghee*, curd and sweets are also assured in the menu of the vegetarian diet of the people. The *diara* areas supply plenty of *tarbuja, kharbuja* and *lalmi* during early summer. Hajipur supplies banana even to the interior of the district. The extensive orchards

in the district supply mangoes. Guavas are also within the reach of all. These local fruits further replenish the vegetarian menu.

For non-vegetarians eggs and poultry are available from Government poultry farms at reasonable prices and also from other agencies. Fish from the rivers Ganga, Son and Punpun are generally available almost throughout the year.

About half a dozen hotels in European style have come up in Patna and businessmen as also the younger generations are mostly patronising them. In order to boost their trade they organise occasionally gala nights and also European dances. They serve a mixed fare including *Moglai* dishes, such as *kebab, kofta, goli,* etc. Some hotels specialise in curd preparations including *dahibada.* Coffee houses serve south Indian dishes, such as *dosha,* etc., which on account of their economic prices, are attracting even common man. Some people in urban areas who have adopted western way of living are consuming tinned foodstuffs.

Drink.—The most popular drink is tea. Four decades ago, it was an item of luxury for common man and there were but few shops in Patna to cater for it. Now there are countless number of tea-stalls, not only in urban areas but in the remotest corners of the district. In recent times, sugarcane juice is also being consumed by some people during early summer. In urban areas, mobile sugarcane crushers are being taken from place to place by vendors who sell the beverage often mixed with lemon. Coffee is becoming popular now with the upper strata of society, but is not rival of tea at present. In summer cocoa is also popular, particularly among the children. Milk bars are few and far between and *lassi* is sold only in selected shops. *Nira* has not made any impression yet. Only one shop at Rajgir is selling it at present.

Among alcoholic drinks, fermented toddy is most popular. Country liquor comes next. Foreign liquors are also consumed in hotels, clubs and even in some private homes. The consumption of liquor is on increase. Younger generations are also taking to it.

Smoking.—The incidence of smoking has been growing in spite of progressive increase in tax on tobacco. Cigarettes are in vogue and is replacing even the old aristocratic *gurguri* and *hukka.* The poorer sections of the community smoke *bidi.* Some people smoke *charas* and *ganja* also. Smoking of opium has been banned and only old addicts may get it on the certificate of appropriate medical authority. *Bhang* is almost universally consumed on the eve of the *Holi* festival. Younger sections are fast being addicts to cigarettes.

Dress.—The climate of Patna is such that one may not require warm clothing for more than three months, *i.e.,* December to February. Summer dresses are mainly in vogue. Men wear a pair of trousers and flying shirts in offices and even outside. In private life, *lungi* and *ganji* is the usual dress of common man. Women wear sari and blouse both at home and outside. Older generations still wear *dhoti* and *kurta,* but their number is dwindling fast. The young boys and girls are taking to tight dresses, such as trousers, breeches and tight fitting jackets. The girls of well-to-do families are generally imitating the dresses, ornaments and make-up of cinema stars. There is a tendency among women to have scanty dresses.

CHAPTER XV

SOCIAL LIFE

PATNA SINCE 1925*

Patna as the capital city of the province of Bihar and Orissa carved out only in 1912 grew up with the Patna High Court, which started functioning since March, 1916, and the Patna University established in 1917. Initially the office of the University was also located in the Palatial High Court buildings. The Patna Museum was also housed in the High Court buildings until it removed to its present site at the Buddha Marg (Patna-Gaya Road).

By 1925 Patna College, the oldest college in Bihar, had risen in stature on account of the Professors of the College being closely associated with various bodies of the Patna University. A Medical College had also been set up and named as Prince of Wales Medical College to commemorate the visit of the then Prince of Wales to Patna in 1921. The Medical College brought many eminent physicians and surgeons to Patna from various parts in India and also overseas. With lawyers, educationists, physicians, surgeons, administrators and engineers Patna society assumed a mixed colour. However, the whitemen did not mix freely with the Indians, and even social clubs held a kind of aloofness. The Bankipur Club which was the social club of the Englishmen living in Patna admitted only such Indians as belonged to the Imperial Services like the Indian Civil Service, the Indian Police, the Indian Medical Service, the Indian Service of Engineers and the Indian Education Service. A new club was started with the idea of breaking this class and race barrier and this was named the New Patna Club. However, few Europeans

*Courtesy: Rai Paras Nath, M.A., B.L., Advocate and formerly Government Pleader, Patna High Court.

joined this New Club. One factor that influenced this continuance of the class barrier was the non-co-operation movement and the boycott of foreign goods which swayed the country in the early twenties of this century. It was in this background that social life in Patna was influenced in many ways. But the medium of all talks in all kinds of meetings and gatherings was generally English.

The Central Bihari Students' Association, an organisation which had as its founders men like Babu Rajendra Prasad and Maulana Mazharul Haq, had by 1925 gone into oblivion and new life was hubbing for the youngmen at the 'Bihar Young Men's Institute' situated almost centrally between the B. N. College on the west and the Engineering College in the east. This Institute brought the youngmen of Patna, mostly students, together in the evenings and they played there indoor games like Ping Pong, Chess, Carrom and the fashionable game of Billiards, and glanced over newspapers and periodicals in the reading room. The Institute also arranged for lectures and talks by leading people of Patna and also by those visiting Patna from time to time who gave talks or lectures on various subjects except politics. There was complete fraternisation among the youngmen and caste or religion never stood in the way of good feelings among them.

Hotels and restaurants were very few in Patna in 1925. Tea-drinking had not touched the younger section of the people. Coffee was almost unknown in Patna homes. Even the few restaurants that catered anything those days, could offer only tea as a drink. Alcohol was not in fashion among younger people. There were not more than two or three bars in the whole city. Food habits were simple. Eggs and chicken were taboo even among the non-vegetarian Hindus and few could venture to invite the wrath of their castemen by openly eating these dishes. Although there were brotherly relations between

Hindus and Muslims, few could dine at the place of each other, for those Hindus who dined with Muslims were considered either as having lost their caste or as social snobs. There was, however, a remarkable man who dominated Patna's social life (as also other spheres) who by his example changed the outlook of Patna society in these matters also. He was Sachchidananda Sinha, well known as 'Sinha Saheb' whose hospitality knew no bounds of caste, race or religion.

In the matter of dress, Hindus were mostly dressed in *dhoti, kurta* and *topi* and Muslims in *shervani, paijama* and *topi*. Some Hindus also dressed in *shervani* and *paijama* but the cap distinguished them. The Hindus had a felt-cap or a cap made out of the same material as the *shervani* while Muslims generally donned the Turkish Fez—a deep red almost conical cap with a tuft of black silk thread dangling on the side. European dress was generally worn by the new entrants to the Provincial Services or by young lawyers and lecturers and professors in the various colleges and by almost all men of the medical profession. Among the older section even in these categories the necktie had not come into vogue. Some preferred trousers and short or long buttoned up coats with or without a headgear. Among the college students, however, the European dress started with the senior students of the medical college and even in the early thirties not more than five per cent of the post-graduate students donned European dress. Among the under-graduate students such dress was almost unknown.

The appointment of the Simon Commission (Royal Commission on Indian Constitutional Reforms) brought a new awakening among the younger generation. The call for boycotting the Simon Commission was given from all parts of the country and the roots of national unity once more became stronger and with that again there was a

change in the social life of Patna. The younger generation again revived the boycott of foreign goods and patronised goods of indigenous manufacture. There was also a slight change in the outlook of the Indian teachers in the colleges in Patna which was reflected in the cultural functions in the various colleges like the musical and dramatical performances in the medical college, the recital of Urdu poetry (*shairee*) in other colleges and other types of cultural functions in various educational institutions to which the elite of the town used to be invited.

The social life of Patna was practically static during the period beginning with the Provincial Autonomy introduced by the Government of India Act of 1935 and the Quit India Movement of 1942 except for the fact that a few hotels and restaurants came into existence and these places became the meeting ground for young people who thronged there in the evenings and indulged in gossip over cups of tea and light snacks. However, the social life of Patna gained momentum with the Quit India Movement of 1942 and many of the youngmen who used to gossip in the hotels and restaurants went into action and there was little indolence noticed till the dawn of Independence in August, 1947.

With the attainment of Independence, Patna also underwent a change on the social front. By now women had gained emancipation to the fullest extent. In the twenties of this century they could hardly be seen outside *purdah*. The Bankipur Girls' High School and another in Patna City were the lone High Schools for girls. The horse-drawn carriages which took the girl-students to schools from their homes and back were of a special construction with fixed venetians which only admitted light and air inside but the inmates were not visible from outside. By 1947 the number of institutions for the education of girls had gone up tremendously and the fixed

venetian shutters of the carriages had disappeared. Female education had taken new strides. There were many high schools for girls and also two colleges for women. Women had been elected to the Bihar Legislature after the introduction of Provincial Autonomy in 1935 and, thereafter, the *purdah* had started showing signs of swift decadence and by 1947 it had almost disappeared. After the unfortunate riots that tore the country in 1946 there was a large influx of men, women and children to Patna from the Punjab and Sindh. The new settlers in Patna brought their own culture with them and soon one could see the Patna damsels also donning the attractive *salwar, kamiz* and *orhni* as their outfit for going to schools, colleges or social gatherings. The influx from East Bengal was negligible and those who came did not make any impact on the social life of Patna.

Since the beginning of the third decade of this century tea drinking had gone up by strides in Patna. More hotels had come up where tea was served from morning to late hours of the night. The India Coffee Board invaded the close preserve of tea by introducing a coffee house in Patna in the early forties, and by the time the country attained Independence in 1947, coffee had come to stay as a part of entertainment at social gatherings.

However, what is remarkable in the change of social habits among the Patnaits since 1950 is the increasing use of liquor. That is plain from the number of shops that have gone up during these years with shop-windows attractively displaying bottles containing various makes of foreign drinks and also the Indian manufacture of what is peculiarly called 'Foreign liquor'.

With the dawn of Independence the exclusive Bankipur Club became open to a larger section of Indians

from all walks of life and the place has become the social hub of the elite and the upper middle class in Patna where ladies and gents meet very often.

The panorama of social life in Patna since 1925 has thus undergone a change at times slow, at times swift, but now Patna assumes a cosmopolitan look with men from various parts of the country—Bengal, Uttar Pradesh, Punjab, Gujarat, Andhra Pradesh, Kerala and their ladies living and working together and mixing freely with each other.

Holi, Id-uz-Zoha and *Durga Puja* form their main festivals in Patna when people fraternize with each other. During *Durga puja* in 1925 there were hardly thirty *pratimas* put up for *puja* throughout the length and breadth of this big town from Patna City on the east to Anisabad on the west. Gradually the *Durga puja* took a different shape and apart from the celebration of *puja,* many of these *puja pandals* also became the venue for musical performances by local talents and later by artistes both male and female from outside Patna. A very happy sign of these musical performances is that the artistes are persons of all religious faiths—Hindus, Muslims and others. And with the disappearance of *purdah* women are seen in abundance at these places. On a smaller scale similar celebrations are to be seen during *Basant Panchami* when *Saraswati puja* is celebrated on a large scale now, while in the twenties *Saraswati puja* was performed mostly by the Bengali population. *Holi* has taken a new shape since people from the Punjab came to live in Patna. It is no more the use of *abir* and *gulal* on meeting each other during this festival, but mostly the use of all kinds of paints on the face of each other which makes even the proper identification of persons difficult. The Punjabi Beradari has also added a new feature to the *Dashahara* celebrations by having a bit of *Ramleela* in Patna and the 'killing' of Ravana and other demons in the Gandhi Maidan.

During *Id-uz-Zoha,* the Muslims of course gather for the great prayer usually in the Gandhi Maidan and, thereafter, call on friends and relations. A happy feature during this festival is that visits are frequently exchanged between Hindu and Muslim friends on this day. However, as *purdah* still dominates a larger section of Muslim ladies in Patna, one does not see them so freely moving about even on *Id* day except a few in their *burqa.*

A new stream to social life in Patna but confined to the upper middle class was introduced in 1943 by the starting of the Rotary Club—a well known international club which has its motto "service above self". Although this is not a social club, but its members, who are chosen from among the top men in different professions and vocations, do meet not only in their regular weekly meetings but also at the house of each other and they together form a big Rotary family in Patna. Similar enthusiasm prevails among the members of another club which is also internationally known as a service club, that is the Lions.

The Bihar Council of Women is an organisation of the ladies of Patna. They have their own building—the Lady Stephenson Hall—where they meet to discuss problems of women and try to solve them. The council has knit together the ladies from the distant parts of India living in Patna.

There are other cultural and social organisations in Patna like the Punjabi Beradari, the South Indian Association, the Kerala Samajam, the Gujarati Association, the Sindhi Association and the Bengali Association which meet to solve their special problems but more for social contacts among persons hailing from those parts of the country after which their associations are named.

Impact of Islam on Patna

Since 1697 when Azimabad (Patna City) became the seat of Moghul Governor the cultural life of Patna continued to be influenced by the Muslim nobility till about the first quarter of the present century. The grant of *Diwani* to the British East India Company in 1765 by Emperor Shah Alam and consequent shift in political power made little difference to the continuity of cultural life.

The Kayasthas, a scribe community of Bihar, who had come in contact with the Muslim courts in Delhi and elsewhere in Northern India adopted as a rule the manners and customs, food (of course with the exception of beaf) and dress of the rulers. They cultivated Urdu and Persian languages and literature. Many of them even offered prayers in mosques along with their Muslim compatriots. Thus they came very close to the Muslims*. However, the number of such Kayasthas was insignificant compared to the general population and, therefore, this kind of impact cannot be said to have influenced the Hindu society as a whole.

But both Hindus and Muslims made reciprocal approach in respect of *Moharram* procession. It may not perhaps be inappropriate to say that the Hindus formed the major part of such procession even till late 1930s when the virus of communal politics had not deterred the Hindus from participating in them. Till then it was a common experience to see Hindu mothers offering their sons to be *Paiks*. Hassan and Hussain, grandsons of prophet Muhammad, were as much of veneration to Hindus† as to Muslims.

*Cf. the Kayasthas of Diwan Mohalla, Patna City.

†*The Sipar Akharas* of Hindus, *viz.*, those of Chunnilal Banke, Mannu Bhathiara and Sheo Babu of Patna City are still continuing (1979) in Patna City, though the founders are dead since long.

The worship of *Pirs* has clearly been imbibed from Hinduism. Otherwise this concept is altogether alien to Islam. The worship of the tombs where the relics of venerated *fakirs* are enshrined are places of worship not only for Muslims but also for the rank and file of Hindus and in spite of the vertical division of the two communities, the attendance of Hindu mothers with their children has not much diminished at the *Dargah* of *Pirs*. Barren as well as expectant mothers and mothers with sickly children and such other members of the community including quite a few of those who are litigants, visit these places to receive the venediction of the priests who are supposed to invoke the spirit of the *fakir* to bring blessings on the devotees. One of the popular ways of devotees is to place new *chadars* to cover the tomb of the *Pir*. The *Kachchi Dargah* in Jethuli village and *Pakki Dargah* of Patna City still draws a record number of Hindu devotees. *Fakirs* even now exercise some influence on the lower strata of Hindu society who visit them for securing their venedictions and obtain some *tabiz* (talisman) from them to ward off evil influences.

Mohammadan dishes, such as *korma, kabab, goli* and other meat preparations find favour in the aristocratic Hindu homes. *Firni, polau* and *sewai* were also adopted by the well-to-do Hindus on account of variety of tastes.

The dress of Hindu nobility was also influenced to some extent by Muslims. *Achkan, sherwani, mirjai, takhi topi* and *paijama* were adopted by well-to-do persons. *Nagara* shoes with embroidery were also used by the rich people. Even after the country's independence in 1947 *sherwani* and *choost paijama* constituted the national dress*.

*This craze is now on wane. On ceremonial occasions, such as Independence Day and Republic Day the invitees are now usually seen in *Patloon* and buttoned up coats.

Impact of Christianity on Patna

The first Christian Missionary known to have lived in Patna City was father Simon Figueiredo, a Jesuit, who came to Patna in 1620 and was given quarters by the contemporary Moghul Governor, Muqarrab Khan surnamed Prince John, somewhere near the present site of the Cathedral Church by the river Ganga; but his stay was short-lived. In 1707 Fathers of the Capuchin order came to the present Padri-ki-Haveli, but do not appear to have made any impact on local people. Patna remained some sort of a way-station for their travels to Tibet, where they intended to set up their church, until 1745 when Father Horace de la Penna left Lhasa (Tibet) because he was not allowed to preach there. However, the fathers had built a small chapel in 1713 at Patna, the earliest place of Christian worship in Bihar. An orphanage and boys' school were also begun about the time the present Cathedral was built. The first Bishop of Patna, Bishop Anastasius Hartmann from Switzerland, was consecrated on 15 March, 1846, and since then there had been a continual growth of the activities of the church. In 1939 Medical Mission Sisters came here to run a Holy Family Hospital which was, however, shifted to Kurji in 1956. At present (1970) a convent school is run in the Padri-ki-Haveli.

It was almost impossible for the Christian Missionaries to convert Muslims into their faith. So they looked to the down-trodden and socially deserted members of the Hindu community, *e.g.*, new-born illegitimate babies thrown away by parents or uncared for as potential base for conversion. Guru Govind Singh, tenth *Guru* of the Sikhs, was born in Patna City in 1666 and around the spot where he was born a great Sikh shrine, Harmandir, came up. Besides, there were other sacred spots of the Sikhs in Patna City area. Sikhism being a proselytising religion proved a bulwark

against conversion of Hindus into Christianity. At the turn of the present century, Arya Samaj also established itself in Patna City. While it mainly embarked on an active programme of re-convertion of Hindus, who had embraced Islam, it also counteracted the conversion programme of the Christian church.

A military cantonment was established at Danapur for British soldiers much before the Great Revolt of 1857 and a church was also set up in that area to render service for the forces. Danapur used to celebrate Christmas and Easter festivals; but it does not appear if these festivals made any cultural impact upon the local population inhabiting the area round about.

St. Joseph's Convent was opened in 1853 and has since grown up to High School. In 1854 Irish Brothers started a Mission School at Kurji (Digha). In course of time, this school also came to be upgraded to the standard of Senior Cambridge examination and well-to-do Hindus and Muslims also began to send their children to this school. This school has now (1970) been taken over by the Jesuits and is imparting education only through English medium. In 1940 St. Xavier's School was founded at Bankipur and now imparts education to boys of all communities through Hindi medium. In 1960s many children's schools on this pattern have been opened at Patna and even in the interior. Religious instruction based on the *Bible* is a part of the curriculum of Christian schools and serves to make subtle impression on juvenile minds. Gradually non-Christian children begin developing some kind of inner contempt for their own religion and culture and admiration for Christianity.

After the constitution of Bihar and Orissa into a separate province with Patna as capital in 1912, Bankipur area began to develop and a church was erected near the

Patna Collectorate and this became a central meeting point for the Christians residing in central and western Patna. But it did not attract non-Christians.

Hospitals are the other media to project the mission work. While usually the best care is given to patients in such hospitals, irrespective of caste and creed, the conversion aspect also works such institutions in a subtle way.

The Catholic Charities receive gifts on a large scale from foreign countries and disburse them among the poor and the needy. Not unoften these gifts allure the indigent.

APPENDIX I.

Governors of Bihar and Orissa.

1.	H. E. Sir Charles Stuart Bayley, K.C.S.I., I.S.O., Bar-at-Law.	1912—1915 ..	Lt. Governor.
2.	H. E. Sir Edward Albert Gait, K.C.S.I., C.I.E., PH.D., I.C.S.	20th November, 1915—1920.	Lt. Governor.
3.	The Rt. Hon'ble Sir Satyendra Prasanna Sinha (Baron Sinha of Raipur), P.C.K.C.	1920—1922 ..	Governor.
4.	H. E. Sir Henry Wheeler, K.C.S.I., K.C.I.E., I.C.S.	1922—1927 ..	Governor.
5.	H. E. Sir Hugh Landsdown Stephenson, K.C.S.I., K.C.I.E., I.C.S.	1927—1932 ..	Governor.
6.	Sir James David Sifton, K.C.S.I., K.C.I.E., I.C.S.	1932—1937 ..	Governor.

Governors of Bihar.

7.	H. E. Sir Maurice Garnier Hallett, K.C.S.I., C.I.E., I.C.S	11th March, 1937— 15th May, 1938.	Governor.
8.	H. E. Sir Thomas Alexander Stewart, K.C.I.E., C.S.I., I.C.S.	16th May, 1938 to 16th September, 1938,	Officiating Governor.
9.	H. E. Sir Maurice Garnier Hallett, K.C.S.I., C.I.E., I.C.S.	17th September, 1938 to 5th August, 1939.	Governor.
10.	H. E. Sir Thomas Alexander Stewart, K.C.S.I., K.C.I.E., I.C.S.	6th August, 1939 to 2nd February, 1943.	Governor.
11.	H.E.Sir Thomas George Rutherford, K.C.S.I., K.C.I.E., I.C.S.	3rd February, 1943 to 6th September, 1943.	Governor.
12.	H. E. Mr. Robert Francis Mudie, C.S.I., C.I.E., O.B.E., I.C.S.	7th September, 1943 to 23rd April, 1944.	Officiating Governor.

APPENDIX I.

GOVERNORS OF BIHAR—*concld.*

13. H.E. Sir Thomas George Rutherford, K.C.S.I., C.I.E., I.C.S.	24th April, 1944 to 12th May, 1946.	Governor.
14. H. E. Sir Hugh Dow, K.C.S.I., C.I.E., I.C.S.	13th May, 1946 to 14th August, 1947.	Governor.
15. H. E. Shri Jairamdas Daulatram ..	15th August, 1947 to 11th January, 1948.	Governor.
16. H. E. Shri Madhav Shrihari Aney	12th January, 1948 to 14th June, 1952.	Governor.
17. H.E. Shri Ranganath Ramchandra Diwakar.	15th June, 1952 to 5th July, 1957.	Governor.
18. H. E. Dr. Zakir Hussain ..	6th July, 1957 to 10th May, 1962.	Governor.
19. H. E. Shri M. A. Ayyangar ..	12th May, 1962 to 6th December, 1967.	Governor.
20. H. E. Shri Nityanand Kanungo ..	7th December, 1967 to 19th January, 1971.	Governor.
21. H. E. Shri Ujjal Narayan Sinha, Bar-at-Law.	20th January, 1971 to 31st January, 1971.	Acting Governor; Chief Justice, Patna High Court.
22. H. E. Shri Dev Kanta Borooah ..	1st February, 1971. (Continuing).	Governor.

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POST-SCRIPT

After this book has been printed and the composed matter dismantled and metal melted down, it has been discovered that due to faulty proof reading a number of printing as well as spelling mistakes have remained in the text. We are faced with a dilemma: whether to recompose the matter and thus indefinitely delay this publication or to release the book as it is to satisfy the urgent demand of our readers. We have chosen the latter course with errata pages appended herewith, which, though alien to our tradition, have come in as a matter of compromise. The press has no diacritical marks and this has further added to our difficulty. We express our sincere regrets to our readers for these shortcomings.

—Editor.

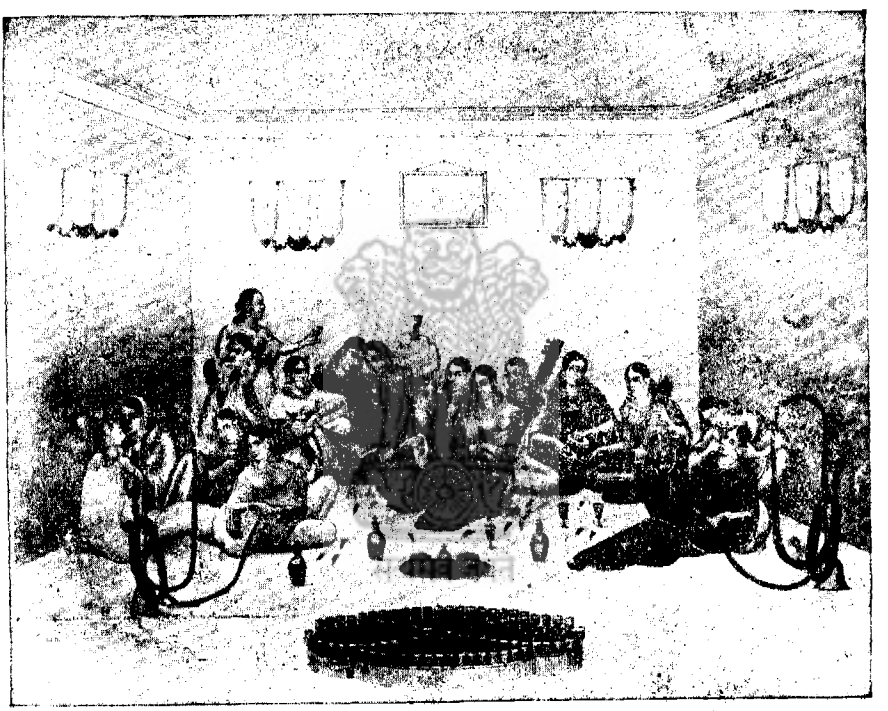
ERRATA

Page	*Line*	*Read*	*In place of*
12	10	in Amravana	Amravana
14	6 (footnote) from bottom	vandalism	vendalism
15	13	as	as stones
16	31	voluptuous	volumptuous
22	6	on their own	on the own
22	24	court	country
23	18	State	Estate
31	12	of	or
36	17	1892	1891
42	2	ponderous trunk	ponderous
43	11	warmthful	warmful
46	5 (footnote) from bottom	1945	1950
46	1 (footnote) from bottom	these	his
51	17	discernible	descernable
51	17	are	is
59	7	fillip	philip
61	8	1971	1917
61	13-14	in one man show in Delhi	as show in one man Delhi
63	6	juvenile	jevenile
65	3 (footnote) from bottom	Divyaavadana	Divyaayadana
66	2	*par excellence*	*per excellence*
68	18	generally in	generally on
69	5	discernible	descernable
70	16	Bhisak-ratna	Bhisak-ratan
70	18	प्रमाण-वार्त्तिक	प्रमाणवार्भवक
87	10	Shad	Shah
88	16	Abdul Mannan	Abdul Mannam
92	28	*Duiragaman*	*Duragaman*

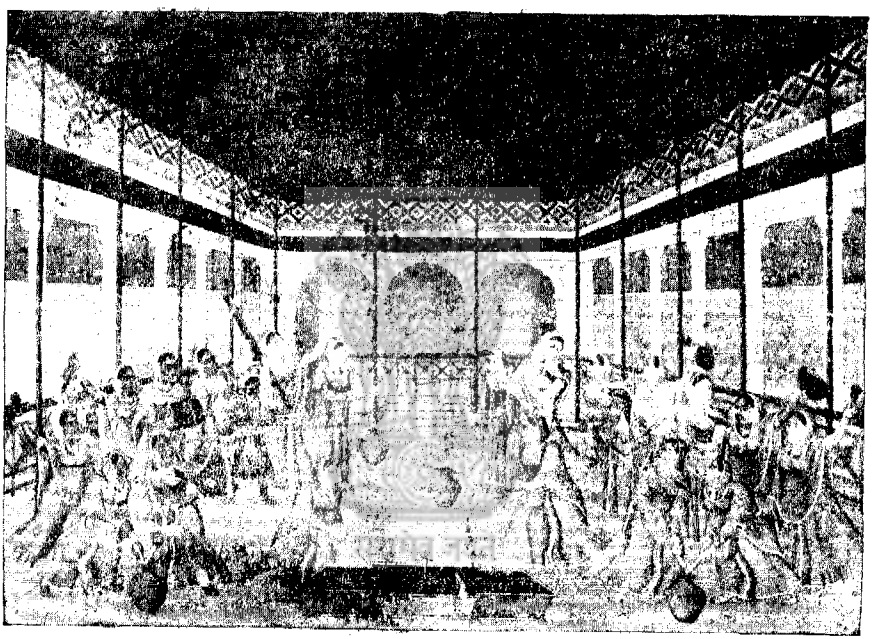
Page	*Line*	*Read*	*In place of*
93	6	Rajeshwar	Rajheshwar
93	12	*Chetna*	*Chena*
95	17	Bayley	Bailey
99	3	Vaibhar	Baibhar
99	7	Vaibhar	Baibhar
99	2 (footnote) from bottom	*Bauddha*	*Bauddna*
100	15-16	to prolong	prolonged
102	1	every	in every
102	32	course	rouse
103	30	which created	created
104	6	*Rinam*	*Rinang*
110	2	styles	style
114	4 (footnote) from bottom	a giant	giant
115	2	All-India	All-Indian
119	4 (footnote) from bottom	J.G. Shearer	J.F. Shearer
122	2	1860	1869
124	14	Jaydeep	Jaidip
125	32	Jaydeep	Jaydeva
126	34	played	placed
128	5	Kumar	Kukar
130	2	Spear	Sprear
132	12	*Bhartiya*	*Bhatiya*
137	3	Soccer	Socer
137	4	Played	Placed
137	22	enacted	Inacted
151	27	*Phalgun*	*Magha*
166	14	please	pleased
170	3	*an orchid*	a orchid
180	17	Bougainvillaea	Bongainuillea
181	23	*diara* lands	*diara* lands and *dianrs*

PHOTO PLATES

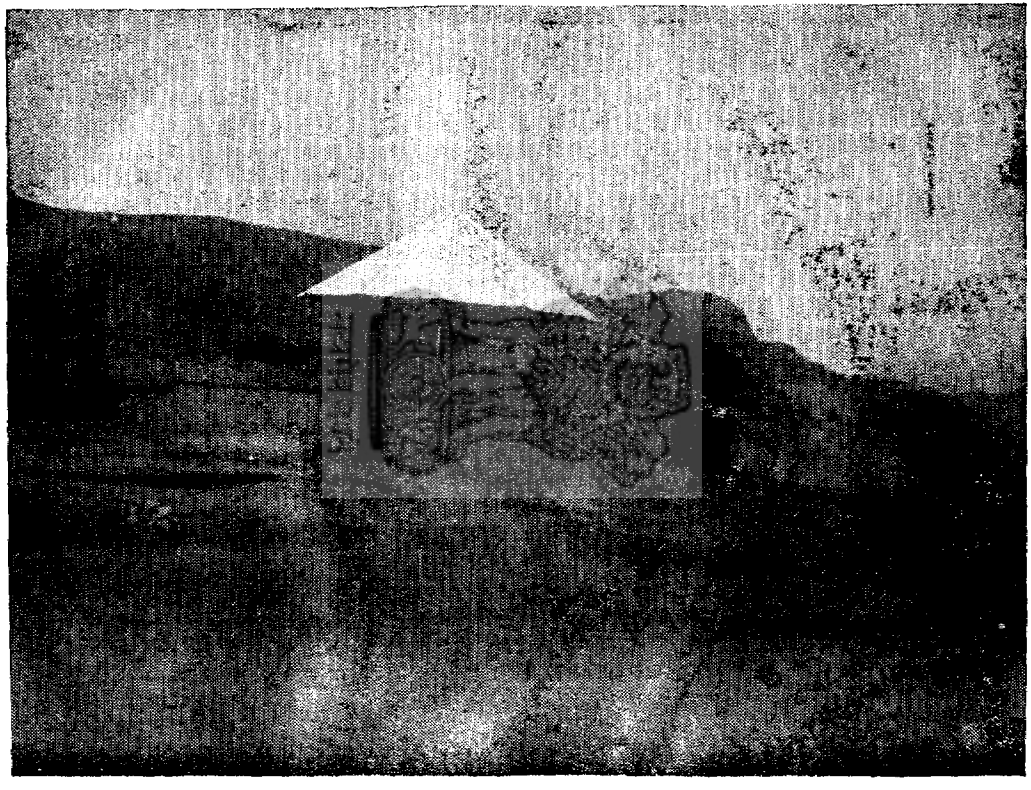
1. Goldsmith at work *(Patna kalam)*. [COURTESY: Radha Mohan



2. Zenana; Patna Painting.



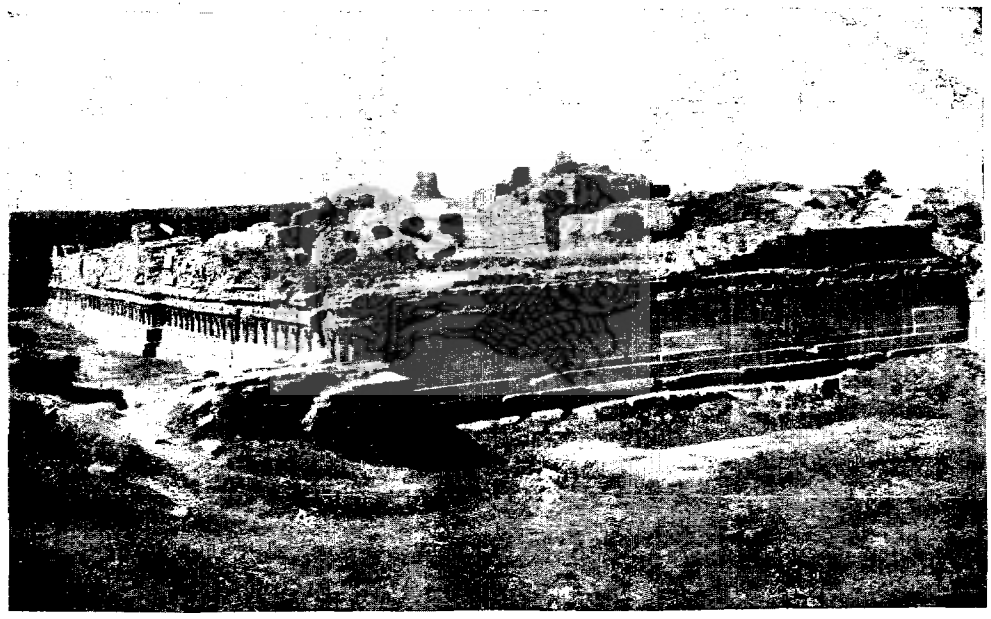
3. Holi Festival, Patna Painting.



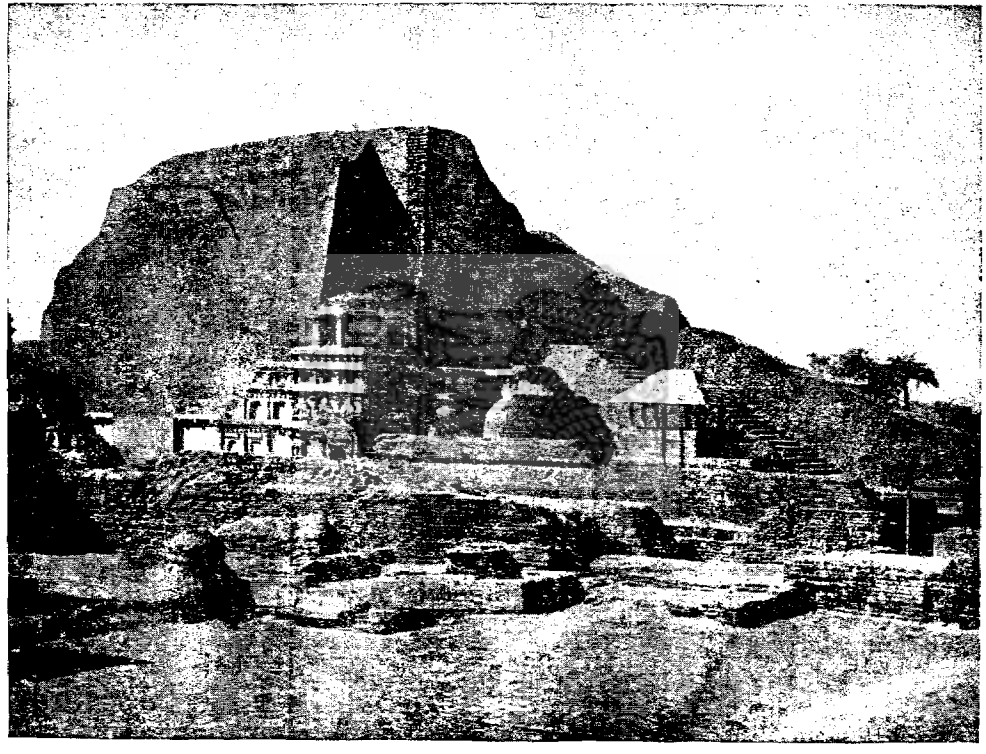
4. Maniar Math, Rajgir.

5. Jivak Amravana Ground Plan, Rajgir.

6. Site of Mauryan Pillared Hall, Kumhrar.

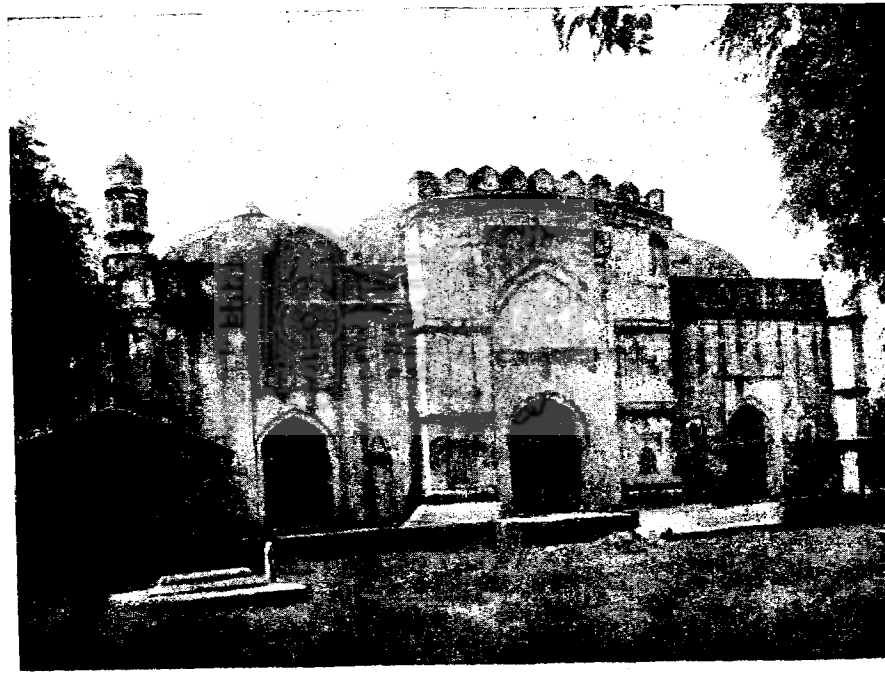


7. Stone Temple Site No. 2, Nalanda.

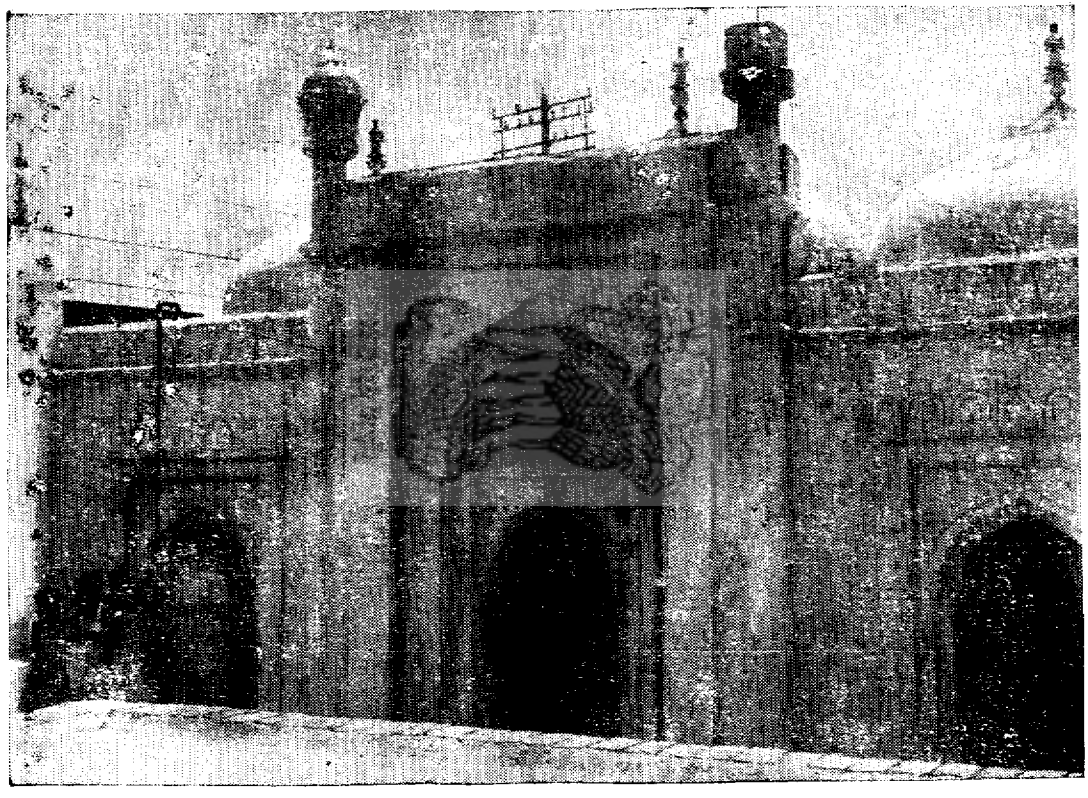


8. Main Stupa, Nalanda.

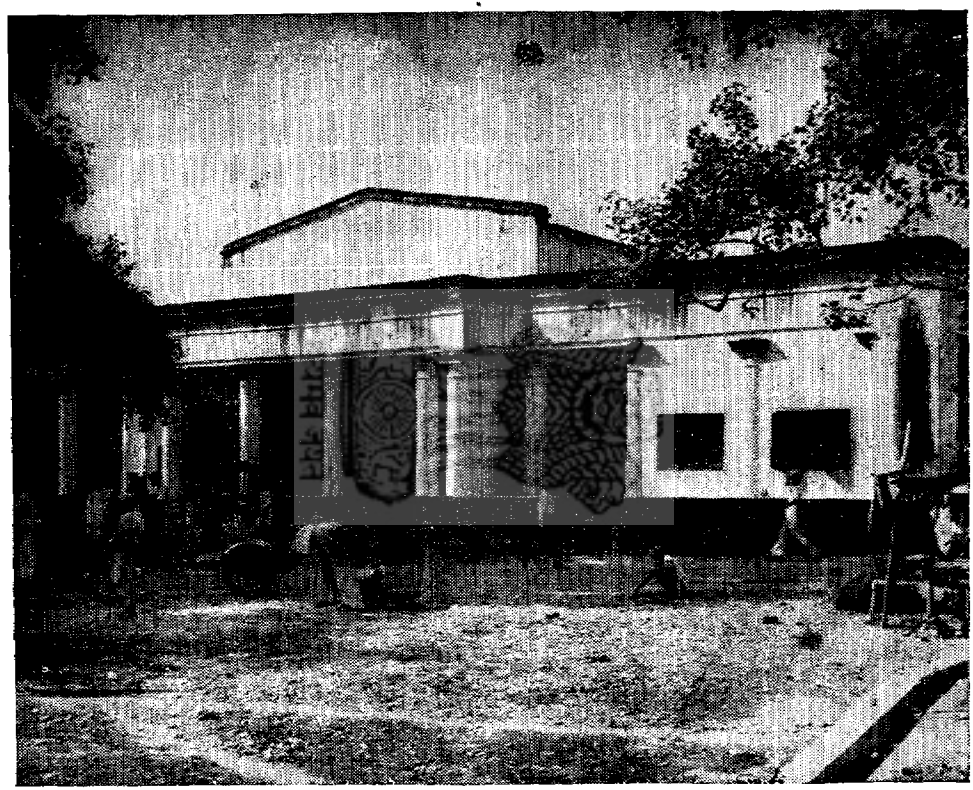
9. Ruins of Nalanda Monastery, Nalanda.



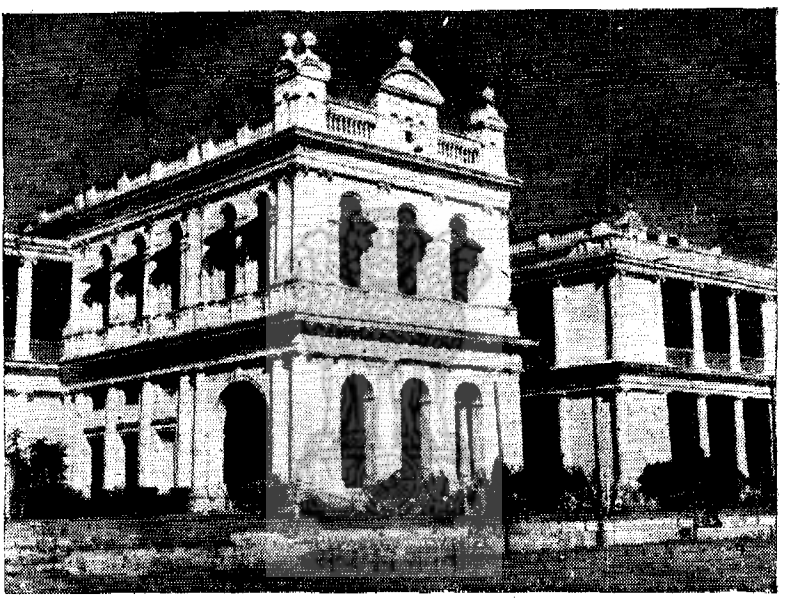
10. Sher Shah's Mosque, Patna City.



11. *Pathar-ki-Masjid*, near Sultanganj, Patna.

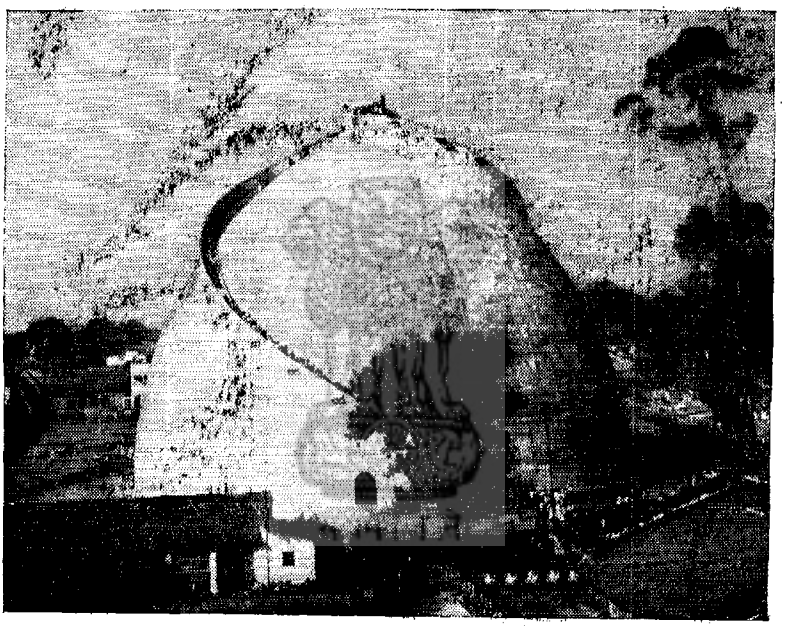


12. Dutch Building (17th Century), Patna Collectorate, Patna.

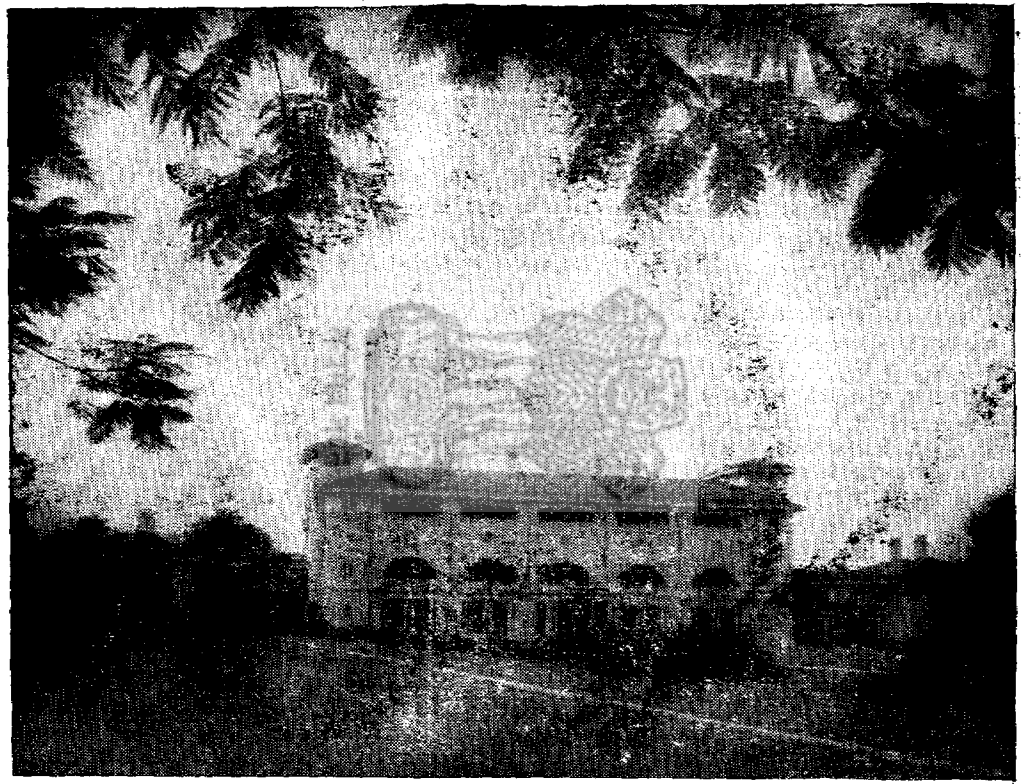


13. Patna College Administrative Block; a Dutch Building of the 17th Century.

14. *Padri-ki-Haveli*, Patna City.

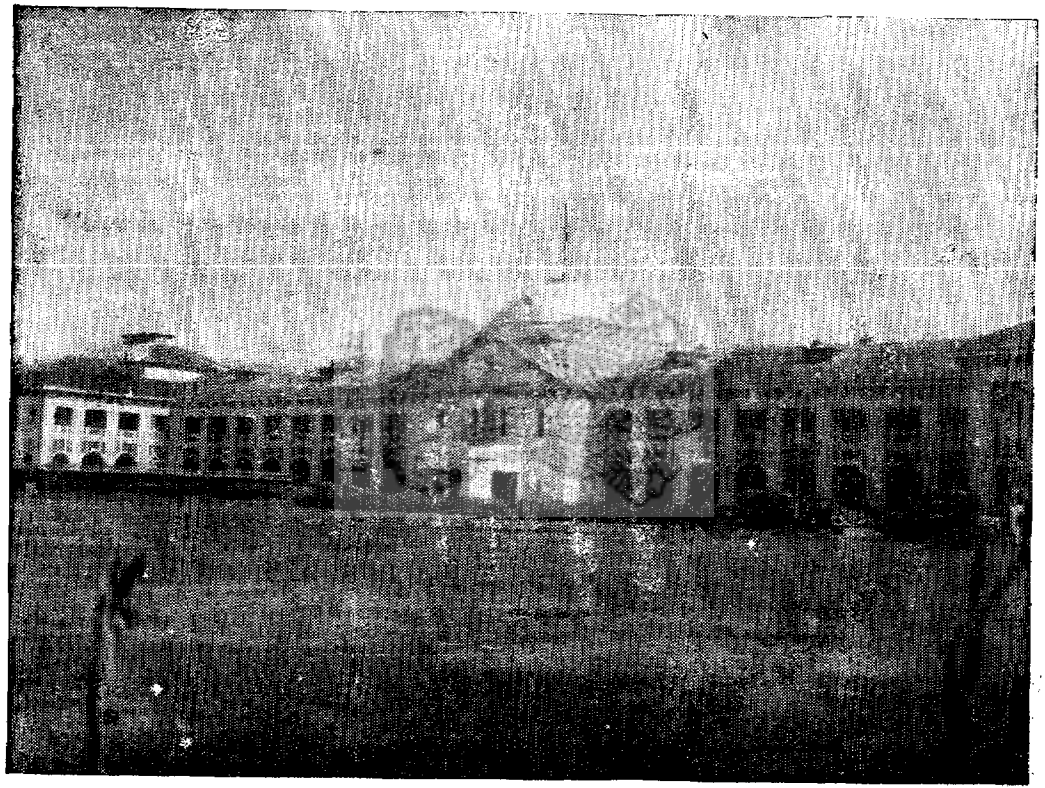


15. Golghar, Patna.

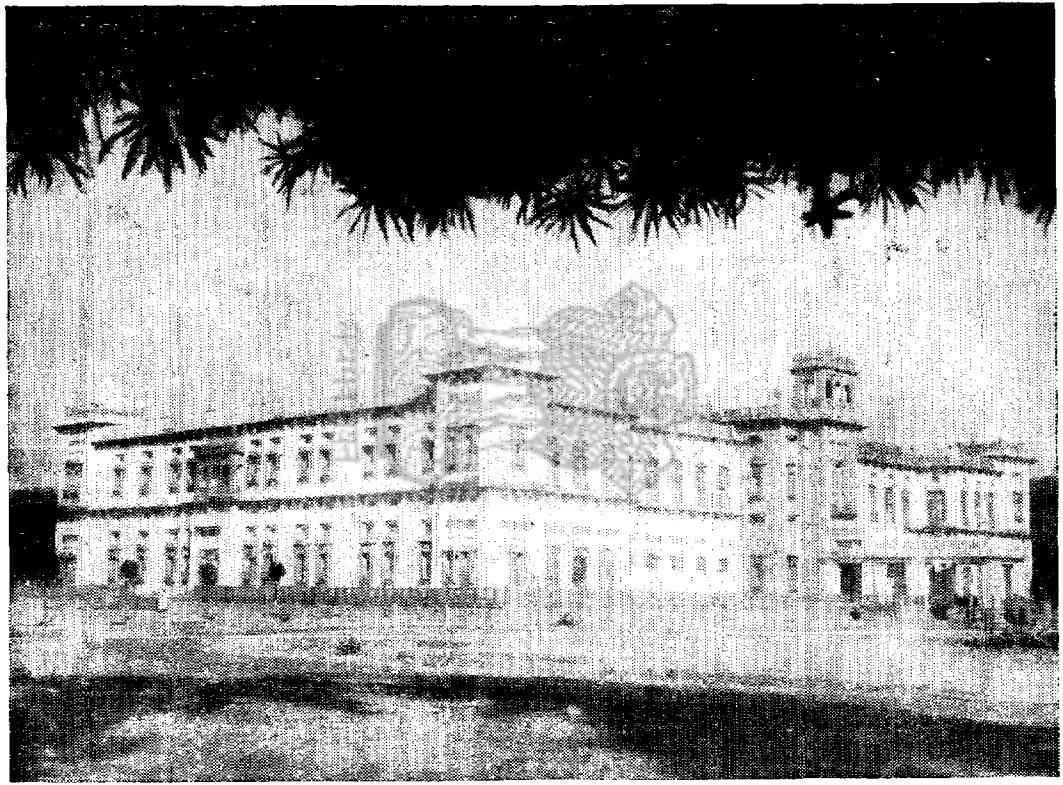


16. Raj Bhavan, Patna.

17. Old Secretariat, Patna.



18. Patna High Court, Patna.



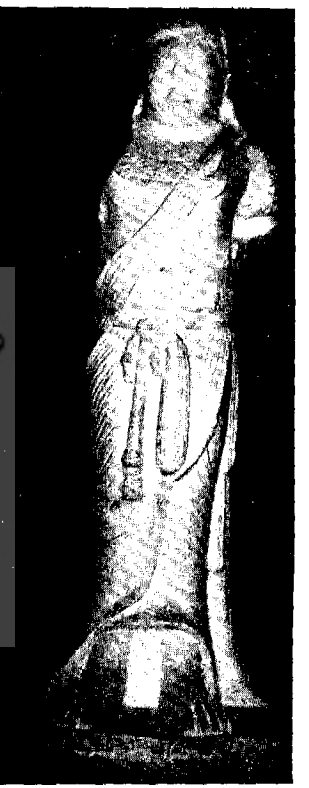
19. Patna Museum, Patna.

20. Nagi Deity (Maniar Math, Rajgir).

21. Jain Image from Lohanipur (Patna Museum).

22. Ashoka in remorse—original based on sculpture (Patna Museum).

23. Yakshi from Didarganj, Patna.



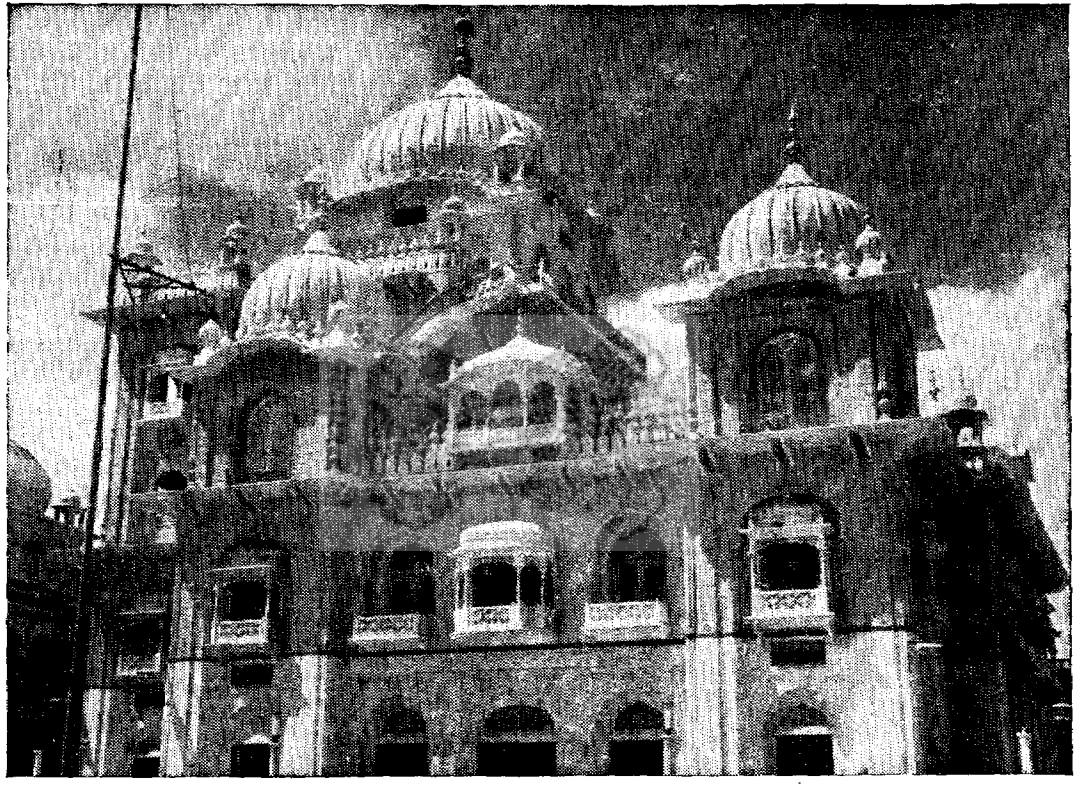
24. Yaksha Statue (Patna Museum)

25. Laughing Boy Terracotta (Patna Museum).

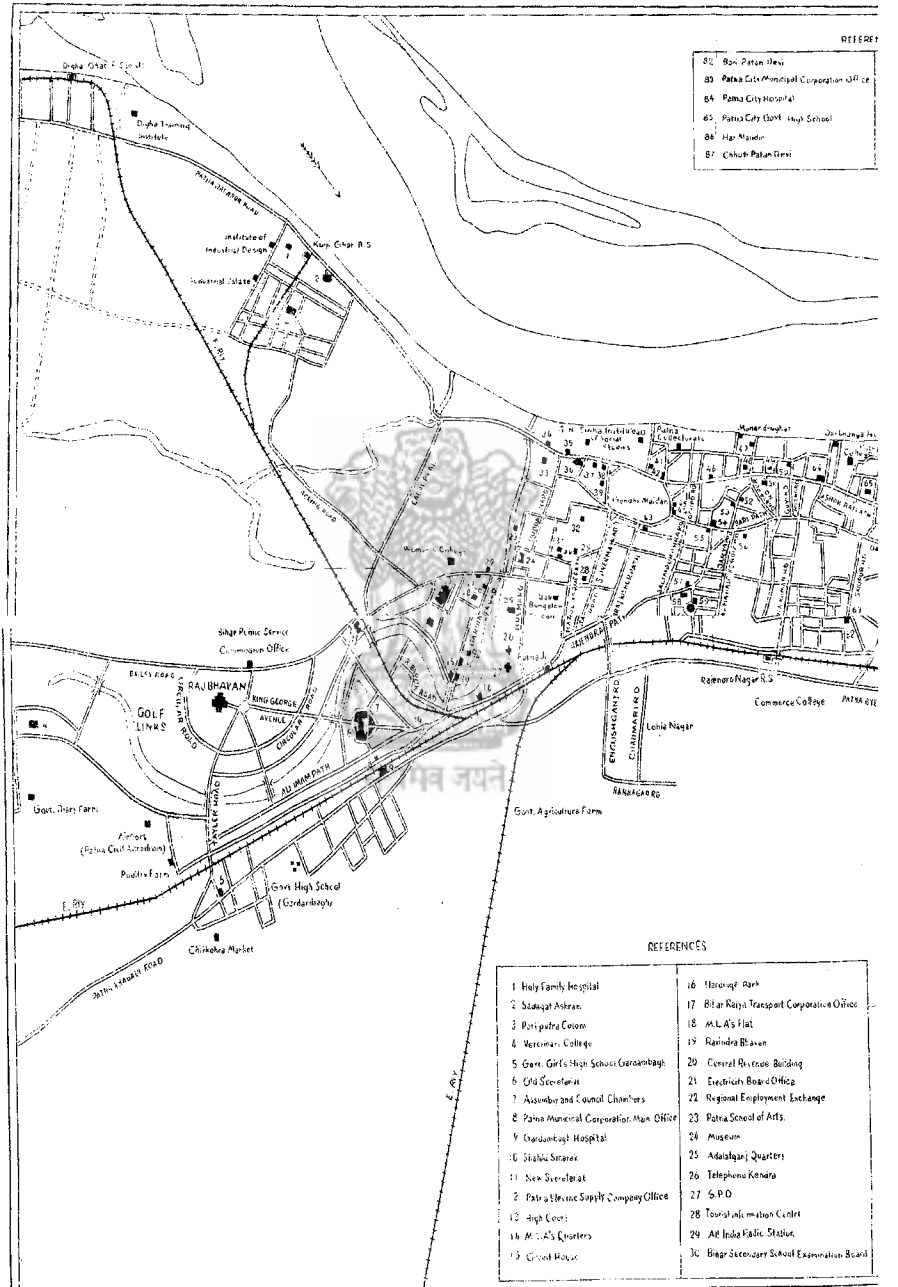
26. Dancer from Bulandi-bagh (Patna Museum).

27. Martyrs' Memorial, Patna.

28. Khuda Bakhsh Oriental Public Library, Patna.



29. Takht Harmandirji, Patna City.



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MAP
OF
PATNA URBAN AREA

Scale 2" = 1 Mile or 1.6 K M